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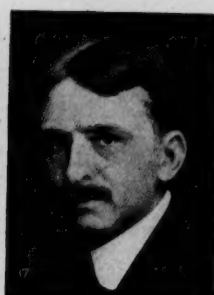
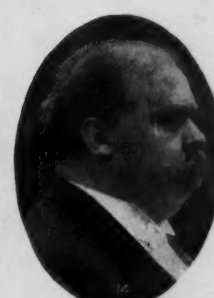
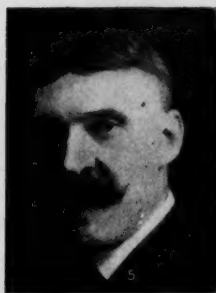
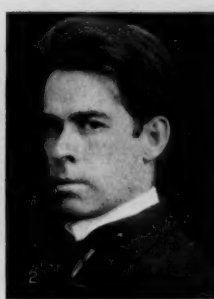
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**Sousa, His Band, Famous Soloists and Huge Chorus
Earn \$14,000 for W. S. S. Propaganda in Great Out-
door Performance of "Elijah" at the Polo
Grounds, New York—Over 20,000 Attend**

Never has there been a more convincing and impressive demonstration of patriotic and unselfish devotion than that afforded by the monster performance of "Elijah" which took place at the Polo Grounds, New York City, on Sunday afternoon, June 2. From Lieut. John Philip Sousa—upon whom the title of "Grand Old Man of American Music" is hereby conferred (in the sense in which Gladstone was the Grand Old Man and without reference age)—from Sousa down to the youngest high school girl in the last row of the grand chorus, each and every one of the great artistic, executive and business forces involved in the Thrift Festival gave cheerfully and freely of his services.

As to the performance itself, it was truly magnificent. It is long indeed since such a choral mass has been assembled in New York. It numbered approximately seven thousand persons, rather more than half of them adults, and nearly all of these from trained choruses, including the Catholic Oratorio Society, the New Choral Society, the People's Choral Union, the Schola Cantorum, the New York Oratorio Society, the Tali Esen Morgan Festival Chorus and the Newark (N. J.) Festival Society, besides a large number of unattached singers who knew the work and volunteered for the occasion. The balance of the chorus was made up of something more than three thousand children from twenty-seven public high schools of Greater New York, who had been assembled and trained under the direction of Dr. Frank Rix, director of music of the New York public schools, and his first assistant, George H. Gartland.

A Perfect Day

The weather was as beautiful as could be wished, but it was sweltering hot, and indeed a labor of love and self sacrifice on the part of every participant to sit through the long afternoon in the burning sun. With a chorus of such size and assembled from such heterogeneous elements, with only one general rehearsal possible—held at Madison Square Garden on the preceding Saturday afternoon—the musical effect was necessarily rather that of the mass than of detail. It was truly surprising, however, how much of light and shade Sousa succeeded in obtaining from the great body. "Thanks be to God" was tremendous in its effect, as was the outburst, "Lord, our Creator, how excellent thy name is" in the final moments; but the rhythmically and contrapuntally difficult Baal choruses, for instance, were done with an accuracy of tempo and dynamic variety that was astonishing in so large a body. The various sections of the adult chorus had been trained by Conductors Louis Koennenich, Carl Hein, Edward C. Marquard, Michael J. Corcoran and Tali Esen Morgan, and the care and time they had devoted to the work was evident in that Lieutenant Sousa, with one general rehearsal and a few partial ones, was able to get so much out of the chorus.

"Lift Thine Eyes"

One special feature of the choral singing was the rendition of the famous trio, "Lift Thine Eye," which was done by the woman's chorus of the New Choral Society. They had been especially trained for this number by Louis Koennenich, conductor of the society, and sang it beautifully. Mr. Koennenich was very active in support of Sousa, and in the more difficult choral numbers placed himself at a position where it was difficult for the singers to see the bandmaster and relayed his beat, thus aiding the chorus materially. Betty McKenna, who sang the small part of the Youth, is a Koennenich pupil. She has a lovely soprano voice, of considerable power, and sang the difficult measures which fall to the part with surety and capital effect.

Sousa!

Sousa is not known as an oratorio conductor, but the mastery with which he handled the huge mass under his command Sunday proved how excellent he is at whatever he undertakes in the musical line. Perched on his high platform, his vigorous beat was visible to every one of his forces, and—withstanding the distance at which many of the singers necessarily stood from him—the great chorus kept together much better than many one-tenth its size often does. Naturally, the whole work had to be done on broad lines, the finer dynamic nuances being lost in such a huge space, but there was beauty in everything and Sousa wherever possible brought out to the full the details of the score, especially in the accompaniments to the solos.

The color effects of the instrumentation for band were often delightful and Sousa's men played the score with their invariable virtuosity. The famous leader demonstrated once more his versatility and capability and was the recipient of rounds of applause whenever he appeared and at the close of both parts of the oratorio. One of his new marches started the afternoon and the famous "Stars and Stripes Forever" brought a round of cheers from the audience—who listened to the march standing—to end it.

The Soloists

Even the ladies must give place to Elijah himself in an account of "Elijah." Oscar Seagle sang the title part and did it splendidly. His strong, resonant baritone could be heard in every part of the stands and he delivered the music with intense dramatic effect throughout. "Lord God of Abraham" and "It Is Enough" received their full

(Continued on page 16)



CAPTAIN GABRIEL PARES.

Conductor of the French Military Band, now on a visit to this country to give concerts in the military camps under the auspices of the National War Work Council of the Y. M. C. A., is well known as the former conductor of the celebrated "Garde Republicaine," with which he visited the United States to give concerts at the St. Louis Fair in 1904, and again in 1915 at the San Francisco Exposition. Captain Pares was signally honored by the French Government in being chosen conductor of this band of brave French musicians, almost all of whom have been wounded in battle, and many of whom have been decorated for bravery under fire. The French title of Captain Pares is "Chef de Musique de Premiere Classe." The band paraded in New York during Red Cross week, but will make its first concert appearance there at Carnegie Hall on June 6.

SUMMER CONCERTS FOR NEW YORK

**Symphony Orchestra to Play Nightly at City College—
Arnold Volpe Will Conduct—Notable Soloists and
Choral Organizations to Participate**

Just as it began to look as if New York would be practically musicless this summer, the welcome announcement is made of a series of open air concerts to be given at the Lewisohn Stadium, College of the City of New York, beginning Sunday evening, June 23. A symphony orchestra of ninety musicians under the baton of Arnold Volpe, with specially engaged grand opera stars and chorus, will render popular and patriotic programs nightly.

The majority of the seats in the amphitheatre, numbering 6,000, will be sold at 25 cents, including war tax; there will also be reserved seats. Soldiers and sailors in the uniform of the United States and the Allies will be admitted free. In case of rain, the scheduled performance will take place in the adjoining Great Hall of the City College.

Arrangements for this important civic enterprise have been made by the following committee: Mrs. Charles S. Guggenheimer, chairman; Mrs. Charles B. Alexander, Mrs. Newbold Le Roy Edgar, Mrs. Robert L. Gerry, Mrs. Charles Dana Gibson, Mrs. E. H. Harriman, Mrs. Thomas

(Continued on page 12)

CINCINNATI CONSERVATORY JUBILEE CELEBRATION

**Famous Institution Has Completed a Half Century of
Successful Existence—Ranks with World's Great
Music Schools—Facts About Its Origin,
Development and Future**

The Cincinnati Conservatory of Music, one of the most famous pedagogical institutions in this country and, according to competent authority, equal to take its place with the foremost music schools in the world, has completed the fiftieth year of its foundation.

This celebrated home of music has been carrying on its labors of educating American youth in the knowledge and appreciation of music for all these years with a success that is measured not only by the accomplishments of its many graduates, demonstrated in the many important positions they hold, but also by the development of their characters as a whole and the artistic influence they have disseminated throughout the land.

Since the Cincinnati Conservatory of Music was founded shortly after the Civil War, when "Pop Goes the Weasel" represented the popular musical taste of the day, until the present time when symphony orchestras are established in the leading cities, when May festivals are given practically everywhere and when thousands of music schools dot the country, this Cincinnati music home maintained its prominent position in the advancement of musical culture.

The growth of the Cincinnati Conservatory of Music has been remarkable in that it represents the ultimate triumph of an ideal. For many years it was uphill work, very uphill. Then came the harvest and now the glory of a golden achievement. This phenomenon explains in the most eloquent terms possible the staunch adherence to an ideal established by the founder of the Conservatory a half century ago when the first stone was laid for the magnificent institution which now has an international reputation.

Clara Baur, whose death a few years ago was lamented in wide circles, began the Cincinnati Conservatory of Music as a branch of Miss Nourse's English and Classical School, then located on Seventh street, near Vine, in the city of Cincinnati. Her determination was to teach serious music, to ground the students coming under her care in the classics and to found her institution upon the solid principle that only the best in music was worthy to be taught.

That was a platform which the musical culture as represented in those early days did not seem to appreciate to any great extent. Friends warned her that she was aiming too high, that America was not Europe and that conditions in this country would not warrant so serious a curriculum. But Miss Baur was obdurate.

With the first members of her faculty she began to give concerts, and the programs are worthy of consideration even today. There were no Tchaikowsky and Brahms, for they had scarcely crossed the Atlantic at that time, but there were Beethoven, Bach, Mozart, Haydn, Schubert and the lesser masters. The programs were indicative of her purpose. People came to hear them, not always because they enjoyed them, but because they wished to show their encouragement or their friendship. Others were plain-spoken and could not be induced to believe there was any beauty in such dry matter, and "noise," as they called it. And, if it was difficult to have people attend concerts, it was still more difficult to induce students to study serious music. Parents wished their children to be able to play the melodies of the day and the hymns of the church; but a Beethoven sonata or a Bach fugue were things to arouse impatience and to command more or less polite derision.

Clara Baur, however, saw into the future. She was a woman gifted with vision. She divined that the day was sure to come when people would forget the popular song in vogue for the time being and begin to feel the influence of the master creations. Americans would arrive, in the future years, at such a stage of musical culture that they would attend symphony concerts and serious operas, and would crowd the halls at future faculty concerts at which the noblest examples of that most intimate of all musical forms, chamber music, would be given.

Miss Baur adhered to her original plan. Her very tenacity could not but bear fruit, however slowly it matured. As she advanced along the lines laid down for herself she found it necessary to leave Miss Nourse's school and take over an entire building independently. She secured such a place on Eighth and Vine streets. The faculty began to be busy and teachers had to be added. Miss Baur's plan from the beginning included a residence department for pupils who came from other cities. She

(Continued on page 13)

LESSONS ON PIANO MASTERPIECES

No. 3. Frederick Chopin—Part I

By ALBERTO JONÁS

Eminent Spanish virtuoso and pedagogue

Being a series of practical piano lessons, published exclusively in the Musical Courier, and devoted to the complete elucidation, musical and technical, of famous works by Bach, Beethoven, Chopin, Debussy, Brahms, Liszt, MacDowell, Schumann, and other standard masters of piano compositions. Copyright by Musical Courier Co., 1918.



[The first of this unique series of articles, by one of the foremost authorities on piano playing, appeared in the Musical Courier of February 18, 1918, and dealt with Johann Sebastian Bach. The second article, dealing with Ludwig van Beethoven, appeared in the Musical Courier for March 28. The present article, devoted to Frederick Chopin, is the first of a series of four lessons on the life and works of the Polish master. In the present lesson a remarkably clear, interesting and instructive description is given of the life of Chopin. Its careful perusal will be of the greatest benefit to all piano students and give them a better insight into and comprehension of the aspirations, ideals and romantic tendencies of Chopin, the composer and the pianist. The next three lessons, which will appear June 13, 20 and 27, will be devoted to the complete technical and musical elucidation of several of Chopin's most beautiful and popular works.—Editor's Note.]

Have you ever looked at a large map of the United States, or of some other country, and wondered at the considerable number of little towns, villages, hamlets—myriads of them? And such odd names too! In every one of those queerly named little dots people are born, live, die, of whom we know nothing, who are nothing to the world at large, whose lives flicker on earth seemingly without benefit to mankind; a vast, silent, shadowy multitude, that passes by unceasingly, coming from the unknown, going to utter oblivion.

Near Warsaw, the capital of Poland, is one of those tiny little villages; its name is strange—Zelazowa Wola. Who cares when it was first inhabited, or who ever lived there? Still—on February 22, 1810, a baby was born there; a healthy, tiny, little baby boy, and the parents were, oh! so happy! The father was a Frenchman, the mother a Pole, and they nurtured, cared for and brought up their child lovingly, understandingly and intelligently.

Palaces may now crumble to ruins; proud cities vanish off the earth; kingdoms come and go; but while humanity cares for music, that child's name will blaze forth, in undying letters of fire, on the Firmament of Music, for the world to admire, to honor, to love—

FREDERICK CHOPIN

France claims him as her son, and tells us of his French father, Nicholas Chopin, who, when twenty years old, emigrated to Poland; tells us also of the nineteen last years of Frederick Chopin's life, years spent mostly in Paris; points with emotion and fond pride to his beautiful grave at the Père-La Chaise, in Paris!

Poland does not claim. . . . Chopin claimed her.

The country where he was born, where, in his cradle, he was rocked to slumber by the weird, sweet, loving droning of his Polish mother; where childhood, youth, manhood—until well nigh his twenty-second year—were lived; where he first loved; where his genius blossomed; toward which his thoughts and yearnings ever turned, embodied in his immortal creations—Poland, a handful of whose earth he kept all his life in a beautifully chiseled silver cup, asking in his testament that it should be strewn in his coffin (his will was respected) that he might lay down and sleep forever on Polish earth. . . . Poland has no need to claim that which the world knows is her own.

His Name

It is beyond the province of this "Lesson" to delve into the ancestral past of Chopin and to discuss the arguments set forth by some of his biographers as to the Polish descent of Frederick's father, Nicholas Chopin. Whether the forefathers came originally from Poland and settled in France, changing the name of Szopen to Chopin, as Szulc avers, is only of passing interest to us now. More to the point are the following questions:

Should the middle name François (he was baptized Frédéric François Chopin) be preserved or not? In twenty of the most noteworthy biographies written on Chopin only one (and this one of the least important and authoritative) uses all three names. This is to be explained by the fact that Chopin discarded his middle name, never used it. There remains then the question of the spelling of "Frederick."

Liszt, Ganche, Finck, Huneker, Leichtentritt and, generally speaking, all the French writers, spell Frédéric. Niecks, the redoubtable biographer, spells Frederick and writes the following:



CHOPIN.

From a drawing by T. Kwiatkowski.

Now that Chopin is nearing Paris, where, occasional sojourns elsewhere (most of them of short duration) excepted, he will pass the rest of his life, it may interest the reader to learn that this change of country brought with it also a change of name, at least as far as popular pronunciation and spelling went. We may be sure that the Germans did not always give to the final syllable the appropriate nasal sound. And what the Polish pronunciation was is sufficiently indicated by the spelling "Szopen," frequently to be met with. I found it in the Polish illustrated journal Kłosy, and it is also to be seen in Joseph Sikorski's Wspomnienie Szopena (Reminiscences of Chopin). Szulc and Karasowski call their books and hero: Fryderyk Chopin.

But why expostulate, why argue!

Chopin signed his letters "Frederick." Let us then remember him as he himself wished others should know him.

Date of Birth

The date of Chopin's birth which I gave at the beginning of this lesson—February 22, 1810—is not sanctioned by many biographical authors. Riemann, Grove, Sowinski, Szulc, Karasowski, Niecks (in his first two editions), Finck, Huneker, all give March 1, 1809—a formidable array of didactic writers whose authority it would seem folly to doubt, to contradict, let alone to fight. Yet a sweet young woman has most successfully done all this—Nathalie Janotha, a talented, brilliant Polish pianist. She instituted researches in the archives of the churches of Warsaw and also in the church-parish of Zelazowa Wola, with the result that the baptismal certificate of Frederick Chopin was found. Its authenticity, at first doubted, has finally been generally recognized. It is probable that Janotha was induced to begin her researches by a silver watch given to Frederick in 1820 by the celebrated singer Catalani and which bears, engraved, the following inscription: "Donné par Madame Catalani à Frederick Chopin, âgé de dix ans."

February, 1810, has been accepted as the correct date by Liszt, Edouard Ganche, by Niecks in the third (last) edition of his "Life of Chopin," by Leichtentritt, and by the generality of modern French writers. It is the date officially recognized as correct in Poland, and the centenary of Chopin's birth was celebrated in all musical countries in February, 1910.

His Childhood

Frederick was a bright, somewhat delicate but quite healthy, vivacious child, and his parents were, if not in affluent, at least in comfortable, circumstances. Says Huneker in his "Chopin, the Man and His Music": "The moonstruck, pale, sentimental calf of many biographers, he never was. Strong evidence exists that he was merry, pleasure-loving and fond of practical jokes."

The legends of his sickly youth, of the poverty of his family, of the assistance given him by munificent, generous patrons, legends greatly strengthened by Liszt's highly poetical, but often inaccurate, book on Chopin, have

been shattered by the documentary evidence shown in the biographies of Karasowski, and especially of Dr. Niecks. To this last-named unbiased and very painstaking biographer we are indebted for a complete, true knowledge of Chopin's life. His book, "Life of Chopin," is the most authoritative and thorough biography of Chopin in existence. A biography of Chopin by Hoesick, written in Polish, will be, when finished, the most voluminous book written on Chopin. Thus far 900 pages have been printed and they only cover the first twenty-two years of Chopin's life.

Frederick's childhood was happy. His father, Nicholas Chopin, was a kind man, a man of refinement and scholarly attainments, professor at the Lyceum of Warsaw. Niecks writes of him: "The father, Nicholas Chopin, seems to have been a man of worth and culture, honest of purpose, charitable in judgment, attentive to duty, and endowed with a good share of prudence and common sense. In support of this characterization may be advanced that among his friends he counted many men of distinction in literature, science and art; that between him and the parents of his pupils, as well as the pupils themselves, there existed a friendly relation; that he was on intimate terms with several of his colleagues, and that his children not only loved, but also respected him."

Besides discharging his duties as professor at the Warsaw Lyceum, Nicholas Chopin gave in his home board, lodging and instruction to a few scions of the Polish nobility. This early companionship was not without influence on Frederick, whose early introduction into and constant intercourse with the aristocracy is an item of his education which must not be considered as of subordinate importance. More than almost any other of his youthful experiences it formed his tastes, or at least strongly assisted in developing certain inborn traits of his nature, and in doing this influenced his entire moral and artistic character.

His mother, Justina Krzyzanowska, was a sweet, loving, admirable mother, whose intensely patriotic feelings her son inherited. Frederick adored her, and George Sand wrote, in the fateful years to come, that she was Frederick's only passion in life. Frederick grew to be a lovely boy, full of life and exuberant spirits and fond of harmless, practical jokes. He never was very robust, yet he did not shun boyish games, although he was not proficient in them. He rode on horseback, but, in his own sarcastic words, written at the time to a friend, he "sat perched up there like a monkey in fear." He had three sisters. Of these Louisa, a young woman gifted in a literary way, was especially dear to him. Her name, because of her affection to him, and the proofs she gave of it later—much later—will live in history.

His Musical Education

Like all truly great musicians Frederick's talent for music showed early, and was gladly fostered and encouraged by his parents. His first music teacher was a Bohemian.

For the sake of the few—surely very few—of my readers, who, as Mark Twain jocosely infers of his readers, may not have the slightest idea where Herzegovina lies, I wish to add that by Bohemian I mean a native of Bohemia, and not the other kind.

His name was Zywny; he was a teacher of piano and of violin and he taught Frederick to play the piano until the lad was twelve years old.

You, piano students, who study for many years with a great master whose every word is an inspiration, a suggestion, and advice, a guidance, a secret revealed, and who make it a point to forget half of what he tells you—consider! Those were all the piano lessons that Chopin ever had! From his twelfth year on he studied piano alone, building up on the foundation of what his humble, but most excellent, teacher had taught him, a pianistic virtuosity that in time grew to rank with that of Thalberg and even of Liszt.

How did Zywny teach him? Liszt writes in his "Vie de Chopin": "He began studying music early, and was entrusted to Ziwna" (Zywny is the spelling given by Karasowski, Niecks, Huneker, Finck and Leichtentritt) "a passionate disciple of Sebastian Bach, who during many years directed the boy's studies according to strictly classical models." This conforms with the declaration of Sowinski



BIRTHPLACE OF CHOPIN AT ZELAZOWA-WOLA.



THE FIVE-YEAR-OLD CHOPIN AT THE PIANO.
After a painting by A. C. Gow.



CHOPIN AT THE HOME OF PRINCE RADZIVILL AT POSEN.
After a painting by Siemiradzki from the collection of Antoine Jedrzejewicz.

who says that "Zywny taught his pupil according to the German method, at that time in use in Poland."

This musical and pianistic education founded on Bach, Clementi, Mozart, Beethoven and Schubert, must have prompted Lavignac, the French writer, to say: "Although

pupil's powers. That this was really the case is seen from his reply to one who blamed Frederick's disregard of rules and customs. 'Leave him in peace; his is an uncommon way because his gifts are uncommon. He does not strictly adhere to the customary method, but he has one of his own, and he will reveal in his works an originality which, in such a degree, has not been found in any one.' The letters of master and pupil testify to their unceasing mutual esteem and love. Those of the master are full of fatherly affection and advice, those of the pupil full of filial devotion and reverence."

Not less loyal and devoted did he remain through life to Zywny. In one of his letters, written from Paris, in the full radiance of his artistic success, he said: "From Zywny and Elsner even the greatest ass must learn something."

His First Compositions

Frederick began composing the moment he started to study the piano. He did not yet know how to write music notes, and so he played the piano and Zywny wrote down the waltzes and mazurkas and polonaises evoked by the lad's little fingers and of which, with few exceptions, there is—fortunately or unfortunately, as one may view it—no record left.

Accompanying this article is the reproduction of an extremely rare print. It shows one of these compositions, a Polonaise in F minor, composed by Chopin when he was eleven years old. Several features in it are worthy of notice: 1. The manner in which the word "Piano Forte" is written, no accent being needed on the last "e"; 2. The manner in which Chopin's first name is spelled; 3. The freedom and swing, indeed the originality of melodic invention, coupled with an evident technical dexterity absolutely remarkable in a boy eleven years old; 4. The fact that he already not only spoke, but also wrote French.

The day came, though, when the boy with the graceful, delicate physique, knew how to write music notes. On that day the Goddess of Music smiled kindly on Humanity.

As the boy grew, he was not always in that sportive humor described by all his biographers. In the words of Niecks: "At times he would wander about, silent and solitary, wrapped in his musical meditations. He would sit up late, busy with his beloved music, and often, after lying down, rise from his bed in the middle of the night in order to strike a few chords or try a short phrase—to the horror of the servants, whose first thought was of ghosts; the second, that their dear young master was not quite right in his mind."

Between his twelfth and eighteenth years (exact dates are not known) Chopin wrote sonata, op. 4; variations on "Là ci darem la mano," for piano and orchestra; nocturne in E minor; rondo for two pianos; "Variations sur un Air National Allemand"; polonaises in G sharp minor, in B flat minor and in D minor; two mazurkas, G and B flat major, etc. Some of these compositions and many others he would never allow to be published, because he considered them inferior to the standard which he had set himself to attain and to maintain. They were published after his death, and, let it be said, against his expressed wish.

The publication in Warsaw of his op. 1 rondo in C major took place when he was fifteen years old. His op. 2 varia-

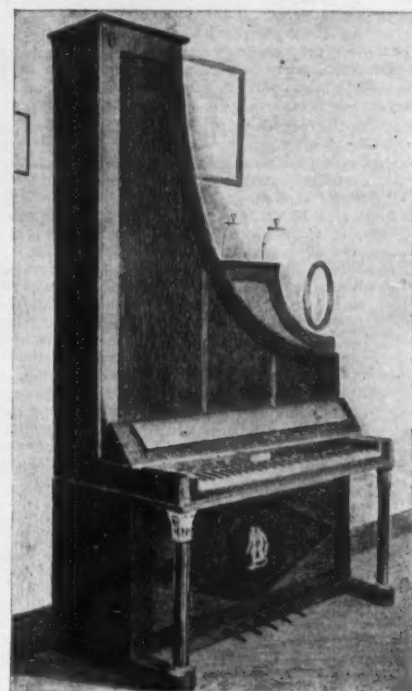
tions on "Là ci darem" was his first composition published in Germany, and thereby a landmark in Chopin's career, for it drew forth the celebrated criticism of Schumann, "Hats off, gentlemen; a genius!"

First Public Appearances

When eight years old, Frederick appeared at a charity concert given in Warsaw and played a concerto by Gyro-



MEMORIAL TABLET FOR CHOPIN.
In the Church of the Holy Cross at Warsaw.



GRAND PIANO USED IN WARSAW ABOUT 1830.
Notice the five pedals.

France was the country of his adoption, and indeed his family were of French origin, I do not hesitate to class him by reasons of his affinities in the Romantic School of Germany" (Albert Lavignac, in "La Musique et les Musiciens"). "Years later, when Chopin, acclaimed as one of the most remarkable piano virtuosos of his time, was asked how he prepared himself for his concerts, he said: 'Days before the concert I practice Bach industriously; I never practice then my compositions.'"

When about ten years old Frederick was taken to Elsner, then director of the Warsaw Conservatory of Music, who gave him lessons in harmony, counterpoint and composition. It is worthy of notice that all this time, in spite of the child's precocity and evidently abnormal musical gifts, there was no thought in the parents' mind of making Frederick a professional musician, let alone of exploiting him as a prodigy. Music was to be only a part of the cultured education which these model parents were giving their children. It is only later that, recognizing the irresistible vocation of their son, they gladly helped him to pursue it.

As for Frederick himself, neither then nor later, not even after his first successes in Vienna and Paris, was he consumed with insatiable ambition for glory, nor did he estimate himself able to reach the ultimate heights. To his friend Hiller, the noted musician, he said in Paris: "My ambition is to become to Poland what Uhland (the poet) was to Germany." (Niecks.)

All biographers of Chopin are agreed that Elsner accomplished his task of teaching this wondrously gifted lad, who had already composed many piano pieces before he had learned to write music, in a manner wholly admirable. Whereas another pedagogue might, probably would, have tried to curb the apparently queer, fantastic musical ideas and impulses of the lad, Elsner allowed free rein to the boy's imagination, never checking his individuality, while skillfully imparting to him the knowledge and precepts founded on the teachings of Bach, Mozart, Beethoven.

Pregnant are the words of Liszt: "Joseph Elsner taught Chopin those things that are most difficult to learn and most rarely known; to be exact to one's self, and to value the advantages that are only obtained by dint of patience and labor."

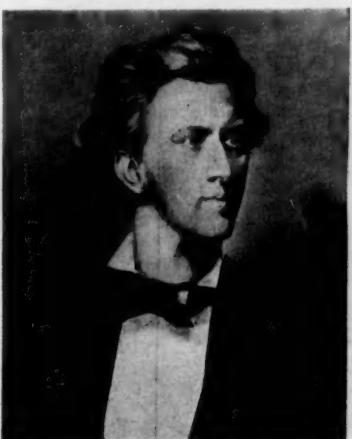
Niecks, whose accurate, trusty, but cold pen does not readily lavish praise, says: "Elsner had insight and self negation (a rare quality with teachers) enough to act up to his theory and give play to the natural tendencies of his



CHOPIN IN HIS SEVENTEENTH YEAR.



CHOPIN.
From the painting by T. Kwiatkowski.



FREDERICK CHOPIN.
From a painting by Rumpf.



PORTRAIT OF CHOPIN.
By Eugène Delacroix, from the Marmontel collection.

wetz. Who was Gyrowetz? "A composer once celebrated, but now ignominiously shelved—sic transit gloria mundi," says Niecks. After the concert little Frederick proudly told his mother, "Mamma, everybody was looking at my new collar."

I have already said that from his twelfth year on he had no more piano lessons. It is now that the aureole of

genius becomes visible around the head of this wonderful child. Alone, with no one to advise, to guide, he, of his own desire, sat at the piano day after day, trying, seeking that which he saw and heard in the waking dreams of his young years. To quote Fontana: "The school of that time could no longer suffice him; he aimed higher and felt himself impelled toward an ideal which, at first vague, before long grew into greater distinctness. It was then that, in trying his strength, he acquired that touch and style, so different from those of his predecessors, and that he succeeded in creating at last that execution which since then has been the admiration of the artistic world."

Frederick is now fifteen years old. He appears publicly in Warsaw, playing the first allegro of Moscheles' G minor concerto. To quote Karasowski: "His pianoforte playing transported the audience into a state of enthusiasm." In that same year he plays for Emperor Alexander I, during his brief sojourn in Warsaw. It was a fateful year for Frederick. Op. 1, as already stated, appeared in print, and, in my opinion, all indications show that it was in that year that Frederick's parents decided to allow him to follow music as a profession.

From Warsaw to Berlin and Vienna

From now on I must proceed more rapidly and resist the temptation to cite details, anecdotes, incidents in Chopin's life, all of which help to form a better estimate of the man, the virtuoso, the composer.

It was decided to have Frederick, who was now eighteen years old, go to Berlin, not to appear in public, but only to hear much good music. He stayed there only a fortnight and his letters, written home, bespeak his boyishness, good health, good humor. They are not remarkable as a literary production—quite unlike Mendelssohn's in this respect—but they evidence a keen, quick observation of manners, dress, quaint personal traits, and also a mild irony and sarcasm—never

ill-natured, however. He is a modest youth. About a concert in the Singakademie he writes: "Spontini, Zelter and Felix Mendelssohn-Bartholdy were also there; but I spoke to none of these gentlemen, as I did not think it becoming to introduce myself."

In 1829, accompanied by three friends, Chopin set out for Vienna. He again had no intention of giving concerts, but carried letters of introduction to many prominent people, among others to Count Gallenberg, lessee of the Kärnthnerthor Theatre. Did Chopin realize that he was speaking to the husband of Julia Guicciardi, the "Immortal Beloved" of Beethoven? It is not impossible, though not probable, for only through Beethoven's historians have we become acquainted with the intimate details of his life, and when Chopin was in Vienna, Beethoven had died but two years before.

Yielding to the persuasions of all Viennese musicians and music lovers who heard him play in private, Chopin made his debut (until now he had played in Poland only in charity concerts) at the Kärnthnerthor Theatre on August 11, 1829. His program comprised his Variations on "Là ci darem la mano" and "Krakowiak, Rondo de Concert" (both for piano and orchestra). Chopin was already then, and, according to his pupils Mathias and Mikuli, he remained so later, very careless in the correction of his manuscripts; they were full of omissions, slips, faults, and, as it turned out, at the rehearsal of the concert, that the orchestra parts of the "Krakowiak" were full of mistakes, the orchestra refused to play it at the concert. Nothing daunted, Chopin announced that he would, instead of this piece, give an improvisation, and aroused with it such enthusiasm that the grumbling orchestra was completely won over and joined the public in the demonstrations of approval and delight that followed.

Chopin's success, both as a pianist and as a composer, was immediate and pronounced. In a letter to his school fellow, Titus Woyciechowski, who remained one of his dearest friends throughout his life, he says:

"The sight of the Viennese public did not at all excite me, and I sat down, pale as I was at a wonderful instrument of Graff's at the time perhaps the best in Vienna. Beside me I had a painted young man, who turned the leaves for me in the variations, and who prided himself on having rendered the same service to Moscheles, Hummel and Herz. Believe me when I say that I played in a desperate mood; nevertheless, the variations produced so much effect that I was called back several times. Mlle. Velthei sang very beautifully. Of my improvisation I know only that it was followed by stormy applause and many recalls."

Gratifying as the praise of the press no doubt was to Chopin, it became a matter of small account when he thought of his friend's approving sympathy. "One look from you after the concert would have been worth more to me than all the laudations of the critics here." The harmless vanity of the youth is shown in what he writes respecting the bowing: "I believe I did it yesterday with a certain grace, for Brandt has taught me how to do it properly."

Such was his success that he gave another concert a week later. This time he succeeded in playing the "Krakowiak" and repeated, by general request, the variations.

Significant, as throwing a light on Chopin's playing at that time, are the criticisms of the press. The Theaterzeitung wrote:

His touch, although neat and sure, has little of that brilliance by which our virtuosos announce themselves as such in the first measures; he emphasized but little, like one conversing in a company of clever people, not with that rhetorical aplomb which is considered by virtuosos as indispensable. He plays very quietly, without the daring which generally at once distinguishes the artist from the amateur. Nevertheless, our fine-feeling and acute-judging public recognized at once in this youth, who is a stranger and as yet unknown to fame, a true artist; and this evening afforded the unprejudiced

observer the pleasing spectacle of a public which, considered as a moral person, showed itself a true connoisseur and a virtuoso in the comprehension and appreciation of an artistic performance which, in no wise grandiose, was nevertheless gratifying.

There were defects noticeable in the young man's playing, among which are perhaps especially to be mentioned the non-observance of the indication by accent of the commencement of musical phrases. Nevertheless, he was recognized as an artist of whom the best may be expected as soon as he has heard more. As in his playing he was like a beautiful young tree that stands free and full of fragrant blossoms and ripening fruit, so he manifested as much estimable individuality in his compositions, where new figures, new passages, new forms unfolded themselves in the introduction, in the first, second and fourth variations, and in the concluding metamorphosis of Mozart's theme into a polacca.

Such is the ingenuousness of the young virtuoso that he undertook to come forward at the close of the concert with a free fantasia before a public in whose eyes few improvisers, with the exception of Beethoven and Hummel, have as yet found favor. If the young man by a manifold change of his themes aimed especially at amusement, the calm flow of his thoughts and their firm connection and chaste development were nevertheless a sufficient proof of his capability as regards this rare gift.

Then again we read: "He is a young man who goes his own way, and knows how to please in this manner, although his style of playing and writing differs greatly from that of other virtuosos." Another critic writes: "He executes the greatest difficulties with accuracy and precision, and renders all passages with neatness."

Indeed, all criticisms are favorable, but in many of them the smallness of volume, or to be precise, the weakness of the tone that Chopin drew forth from the piano, is commented upon. Says Niecks:

When Count Moritz Lichnowski, to whom Chopin was introduced by Würfel, learned after the first concert that the young virtuoso was going to play again, he offered to lend him his own piano for the occasion, for he thought Chopin's feebleness of tone was owing to the instrument he had used, but Chopin knew perfectly the real state of the matter: "This is my manner of playing, which pleases the ladies so very much." Chopin was already then, and remained all his life, nay, even became more and more, the ladies' pianist par excellence. By which, however, I do not mean that he did not please the men, but only that no other pianist was equally successful in touching the most tender and intimate chords of the female heart. Indeed, a high degree of refinement in thought and feeling combined with a poetic disposition are indispensable requisites for an adequate appreciation of Chopin's compositions and style of playing. His remark, therefore, that he had captivated the learned and the poetic natures, was no doubt strictly correct with regard to his success in Vienna; but at the same time it may be accepted as a significant foreshadowing of his whole artistic career.

Chopin himself was very pleased with his success. He writes home: "Everybody says that I have pleased the nobility here exceedingly. The Schwarzenbergs, Wrbnas, etc., were quite enraptured by the delicacy and elegance of my playing. As a further proof I may mention the visit which Count Dietrichstein paid me on the stage." In another letter we find the following delicious bit of conscious (or is it unconscious?) humor: "Zacharkiewicz of Warsaw called on me; and when his wife saw me at Szaszek's, she did not know how to sufficiently express her astonishment at my having become such a sturdy fellow. I have let my whiskers grow only on the right side, and they are growing very well; on the left side they are not needed at all, for one sits always with the right side turned to the public."

The general stricture passed on Chopin as a virtuoso was that he played too softly, or, rather, too delicately. Chopin himself says that on that point all were unanimous. He adds with pardonable pique: "They are accustomed to the drumming of the native pianoforte virtuosos. I fear the newspapers will reproach me with the same thing. However, it does not matter; as this cannot be helped, I would rather that people say I play too delicately than too roughly." Then again: "I know I have pleased the ladies and the musicians."

If I have dwelt at some length on Chopin's playing and on the opinion of his critics, it is because they throw a light on the manner in which he played his own works. Later, in Paris, the general verdict anent his playing conforms with that of the Viennese public and critics.

Return to Warsaw

A month after his concerts in Vienna Chopin is back in Warsaw. He works assiduously. Some of his compositions written at that period are among those we cherish most. Others he would not allow to be published during his lifetime. Among these are to be cited: Three polonaises, op. 71, Nos. 1, 2, 3; nocturne, op. 72; "Fantasia on Polish Airs," for piano and orchestra; waltz, op. 69, No. 2.

It is well for the piano student to remember this: the last opus published while Chopin lived was op. 65. Indeed, most, not all, of the compositions bearing a higher opus number than 65 were composed by Chopin between his twelfth and his seventeenth or eighteenth years. They are, with few exceptions, not equal in musical and poetic worth to those which he gave for publication. The "Fantasia-Improvisation" in C sharp minor, the waltzes in E minor, and in F minor, although posthumous, were composed

Polonaise
pour le Piano Forte
composée à Paris
A Monsieur A. Zywny
par son élève
Frédéric Chopin
à Varsovie
le 23 Avril, 1821

A POLONAISE IN F MINOR.

Composed by Chopin when he was eleven years old. The dedication reads: "Polonaise for the Piano Forte, composed and dedicated to Monsieur A. Zywny by his pupil Frédéric Chopin at Warsaw the 23rd of April, 1821."

in later years; they in every way deserve a place among Chopin's best compositions.

While, as we see, much was written in the "teen" years which Chopin, later, deemed unworthy of publication, yet he produced at that time some of the works that have made his fame and ensured for him a lasting place among the world's greatest composers. Among these must be cited the trio, op. 8, for piano, violin and cello, unaccountably neglected nowadays, and yet a work of enduring beauty, full of poetic charm, piquant harmonies, and—this is very unusual with Chopin—well written for the two string instruments. All biographers give unstinted praise to this work, and Henry T. Finck in his "Chopin" rhapsodizes over it. It is strange that Stillman-Kelley in his "Chopin the Composer," while devoting whole pages to his contention that Chopin fully mastered the sonata form—a fact denied by most musicians and biographers—devotes just a line to the trio. And yet of this work Schumann wrote that it is "as noble as possible; more full of enthusiasm than the work of any other poet."

Far more important for the piano student are the etudes and the two concertos, in F minor and E minor. I have often found that many a musician in a vague way thinks that Chopin composed his two concertos and epoch-making etudes in Paris and that it was in that city that he formed his tastes and wrote his best works. This is a grievous mistake. Both concertos and most of the etudes were written in Poland.

According to Leichtentritt, who quotes Hoesic, the new Polish biographer of Chopin, and Karłowicz, the author of a new book containing many hitherto unknown letters from and to Chopin, several other of the most important compositions of Chopin were written, or at least fully sketched out by him at that time. Among these compositions are to be cited the nocturnes, op. 9 and 15; the ballade in G minor; the scherzo in B minor; the mazurkas, op. 6 and 7, and some preludes.

In 1829 (when nineteen years old) Chopin writes to a friend that he has composed "a study after his own manner"; a month later, "I have written some studies; in

MANUSCRIPT OF AN ETUDE IN F MINOR

At the bottom a note in Chopin's handwriting written in incorrect French: "Cette étude est expressément écrite pour la Méthode des Méthodes des Pianistes." (Translation) "This study is expressly written for the Method of Methods for Pianists." "Ecrit" should have been "écrite."

your presence I would play them well"; and we know that when, three years later, he arrived in Paris, all the études of op. 10 and nearly all of op. 25 were written.

As regards the concertos, the first intimation we have of the date of composition is connected with the first love affair of Chopin. Count Wodzinski's book, "Les trois romans de Frédéric Chopin," is devoted more particularly to the three women who played an important role in Chopin's life.

The first he met in Warsaw. He was nineteen years old. Her name was:

Constantia Gladowska

She was his first love. In a letter to his bosom friend Woyciechowski, Chopin writes: "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed and I have not exchanged a syllable with her of whom I dream every night. While my thoughts were with her I composed the adagio of my concerto, and early this morning she inspired the waltz which I send along with this letter."



GEORGE SAND,

From the monument by Sicard.

This adagio is the second movement of the F minor concerto. He played the whole concerto in Warsaw in 1830. The allegro was played as the first number on the program, the adagio and rondo as the fourth.

The concerto in E minor was written after the F minor, and completed in 1830. To Woyciechowski he writes in that year: "... but when I compose anything I should much like to know whether it pleases you; and I believe that my second concerto (E minor) will have no value for me until you of it." He played it also in

have heard it and approved Warsaw in the same year.

Again I must urge on this brief description of Chopin's life. Why write it? Why devote, in every one of these Lessons, so much painstaking research in order to create but an incomplete picture? Because I believe that the sincere, truth seeking student will be reader, more worthy and better fitted to understand the works of the great composers if he has lived again the bygone past, lived again their lives, witnessed their struggles, breathed the ambient in which they lived, loved, worked and died.

Eternal Farewell

Family and friends, Chopin himself, all had since long agreed that he must now go "abroad." After months of indecision, irresolution, on the first of November, 1830, Chopin leaves Warsaw, his friend Woyciechowski joining him on the trip. "I have always a presentiment that I am leaving Warsaw never to return to it; I am convinced that I shall say an eternal farewell to my native country." Thus, indeed (says Niecks), destiny willed it. Chopin was never to tread again the beloved soil of Poland.

Again in Vienna

With short stops in Breslau, Dresden and Prague, Chopin and his friend arrive in Vienna. His letters written at that time are very interesting; he comes in contact with Hesse, Thalberg, Döhler, Hummel, Aloys Schmitt, Czerny and many other noted musicians.

In 1831 he leaves Vienna and spends several weeks in Munich, where he plays in public, with great success, his E minor concerto. From Munich to Stuttgart. There the tremendous étude in C minor, op. 10, No. 12, is written. From Stuttgart to Paris. He arrived there in the fall of 1831.

Passing Through Paris

The reasons adduced by Chopin's biographers for the wording of the passport which he carried from Germany are not very clear. It was visited to London and read: "Passing through Paris." According to his friends, when, during his first period of his stay in the French capital, he was asked as to his plans for the future, he would answer half in jest, half in earnest, "I do not know. I am only passing through Paris." Many years later, when, broken in health, he perhaps saw with prophetic vision how soon he was destined to leave this life, he also answered, smiling sadly: "I am only passing through Paris."

It is—who would be so rash as to doubt it?—very good form to scoff at anything that savors of sentimentality; yet it may be asked whether the above is so impossible, so improbable, coming from the man of whom Jules Janin, in an obituary notice, wrote: "He lived ten years, ten miraculous years, with a breath ready to fly away" (il a vécu dix ans, dix ans de miracle, d'un souffle prêt à s'envoler).

In Paris

It is absorbingly interesting to read of the life of Chopin in a city which was then not one of the great musical centers, as it is now, but the one great concourse of musicians. Fame was then impossible without the sanction of Paris. Here Chopin met Cherubini, Kalkbrenner, Rossini, Meyerbeer, Bellini, Mendelssohn, Paer, Hiller, Liszt. He was greatly impressed by Kalkbrenner, and wrote home: "If Paganini is perfection then Kalkbrenner is, too, but in a quite different way. His poise, his bewitching touch, the evenness of his playing I cannot describe to you;

in every note the master stands revealed. He is a giant who overshadows all other artists. . . . Herz and Hiller are as nought in comparison with him." Truly astounding praise, and that it was sincere is shown by the fact that Chopin went to Kalkbrenner, played for him, and at his instigation attended several of his class lessons with the intention of studying with him for a protracted period. Happily for Chopin, Liszt, Hiller and others succeeded in dissuading him from allowing the bold originality of his playing to be molded into the dry, academic and pedantic manner of playing of Kalkbrenner. Still the fascination which the latter's playing exerted on Chopin is inexplicable.

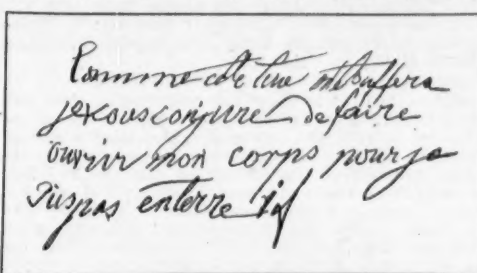
His health seems to have been none too good even then. In a letter to Woyciechowski, dated December 25, 1831, he writes:

Ah, how I should like to have you beside me! . . . You cannot imagine how sad it is to have nobody to whom I can open my heart. . . . When shall we see each other again? Perhaps, never, because, seriously, my health is very bad. I appear indeed merry, especially when I am among my fellow countrymen; but inwardly something torments me—a gloomy presentiment, unrest, bad dreams, sleeplessness, yearning, indifference to everything, to the desire to live and the desire to die. Pardon me, dear Titus, for telling you all this; but I have said enough. What you write about my artistic career is very true and I myself am convinced of it. I drive in my own equipage, only the coachman is hired.

Take pity on me and write as often as possible!
Yours unto death,
FREDERICK.

His First Paris Concert

Chopin's first concert in Paris took place in February, 1832. The number of artists who "assisted" him will make the debutante of our days wonder. Before the concert he wrote home: "Baillet, the rival of Paganini, and Brod, the celebrated oboe player, will assist me with their talent. I shall play not only the concerto in F minor and the variations in B flat (Hiller says he played the E minor concerto and some mazurkas and nocturnes), but also with Kalkbrenner his duet, "Marche suivie d'une Polo-



LAST LINES WRITTEN BY CHOPIN.

As this earth will suffice me, I adjure you to leave my body opened, so that I may not be buried alive.

naise," for two pianos, with the accompaniment of four others. Is this not a mad idea? One of the grand pianos is very large, and it is for Kalkbrenner; the other is small (a so called monochord), and is for me. On the other large ones, which are as loud as an orchestra, Hiller, Osborne, Stamati and Sowinski are to play. Besides these performers, Norblin, Vidal and the celebrated viola player, Urban, will take part in the concert." This was not all the "assistance"; the singers, Milles, Isambert and Toméoni and M. Boulanger, appeared also.

Chopin's great artistic success was immediate. Hiller says that "all musical celebrities of Paris were there," and that "Chopin's performances took everybody by storm."

Adversely Criticized

It must not be thought that Chopin's success with musicians and newspaper critics was as immediate and general as it was with the public. In Austria he fared well at the hands of critics and of musicians. (Will this distinction make some of my colleagues smile? At times, though rarely, we find both critic and musician blended into one and the same individual!) In order to show how Chopin was judged by his contemporaries, let me quote Henry T. Finck, who in his "Chopin" gives ample evidence of his unbounded love and admiration for the Polish master. The enthusiasm and ardor of Finck, shared by all musicians worth the name, is (that goes without

saying) personal with him. Yet a Max Nordau would find here additional proof of the influence of heredity, for (does Mr. Finck know it?) in the musical history of Poland we find that "One of the first illustrious names in the history of music in Poland is the German, Henry Finck, the chapel master of the Polish kings, John Albert (1492-1501) and Alexander (1501-1506). From the fact that this excellent master got his musical education in Poland, it may be safely concluded—and it is not the only fact which justifies one in doing so—that in that country already in the fifteenth century good counterpointists were to be found." Thus the historian. Finck himself says anent Chopin's critics:

How numerous these adverse criticisms were, may best be inferred from the frequency with which Schumann defended Chopin in his musical paper and sneered at his detractors. "It is remarkable," he writes, "that in the very droughty years preceding 1830, in which one should have thanked Heaven for every straw of superior quality, criticism, which it is true always lags behind unless it emanates from creative minds, persisted in shrugging its shoulders at Chopin's compositions—nay, that one of them had the impudence to say all they were good for was to be torn to pieces. In another article, after speaking in the most enthusiastic terms of Chopin's trio, in which "every note is music and life," he exclaims, "Wretched Berlin critic, who has no understanding for these things and never will have—poor fellow!" And seven years later, in 1837, he writes, with fine contempt for his critical colleagues, that "for the typical reviewers Chopin never did write anyway." And this, be it remembered, was only six years before Chopin's death.

As for the French critics they seem to have been as obtuse as their German colleagues. To give only one instance: M. Fétis, author of the well known musical dictionary, states in his article on Chopin that this composer is overrated today, and his popularity largely due to the fact that he is fashionable. And in his article on Heller, he asserts, more pointedly still, that "the time will undoubtedly come when the world will recognize that Heller, much more than Chopin, is the modern poet of the pianoforte."

Not a few of the composers and composers of the period joined the professional critics in their depreciation of Chopin's works. Field called him "a talent of the sick chamber." Moscheles, while admitting Chopin's originality, and the value of his pianistic achievements, confessed that he disliked his "barbaric, inartistic, incomprehensible modulations," which often appeared "artificial and forced" to him—these same modulations which today transport us into the seventh heaven of delight!

Mendelssohn's attitude toward Chopin was somewhat vacillating. Various utterances of his are on record showing that he had a decided artistic antipathy for the exotic products of Chopin's pen. To give only one instance. In one of the letters to Moscheles, first printed in Scribner's Magazine for February, 1888, he complains that "a book of mazurkas by Chopin and a few new pieces of his are so mannered that they are hard to stand." George Sand wrote in her autobiography: "He has not been understood hitherto, and to the present day he is underestimated. Great progress will have to be made in taste and in the appreciation of music before it will be possible for Chopin's work to become popular." Heine also wrote that his favorite pianist was Chopin, "who, however," he adds, "is more of a composer than a virtuoso. When Chopin is at the piano I forget all about the technical side of playing and become absorbed in the sweet profundity, the sad loveliness of his creations, which are as deep as they are elegant. Chopin is the great inspired tone poet who properly should be named only in company with Mozart, Beethoven and Rossini."

Chopin and Liszt

Subsequent concert appearances—they grew to be fewer and far between—affirmed and spread further Chopin's fame as a virtuoso and as a composer. A seemingly warm friendship springs up between Chopin and Liszt, in which the latter brings the better and more sincere part. They appear together in concert repeatedly, playing on two pianos. Will it interest the modern, blasé young piano student to know that they played together the "Grand duo à quatre mains" of Moscheles? On another occasion, at a concert given by Hiller, Chopin, Liszt and Hiller performed a movement of Bach's concerto for three pianos, the three artists rendering the piece "avec une intelligence de son caractère et une délicatesse parfaite."

Yet, Chopin's vocation was not the concert stage.

How well Chopin knew this may be gathered from what he wrote to Liszt: "I am not at all fit for giving concerts, the crowd intimidates me, its breath suffocates me, I feel paralyzed by its curious look, and the unknown faces make me dumb. But you are destined for it, for when you do not win your public, you have the power to overwhelm it."

Always Remained a Pole

Chopin never became a "Parisian." He remained a Pole to the end of his days. It is notorious that he always spoke French with a marked foreign accent. Moreover, he never was able to master the French language, and his letters, written in French, abound in incomprehensible, disconcerting grammatical mistakes. This is the more remarkable as his father was a Frenchman, and he surely must have been taught French when he was a boy. Thus, in his manuscript of his étude in F minor, reproduced here, Chopin wrote in French, at the bottom of the first page: "This étude is written expressly for the Method of Methods," and makes a grammatical mistake, such as a fourteen year old French boy would surely not be guilty of. He should have written "écrite" instead of "ecrit."

These deficiencies stand in glaring contrast to the remarkable linguistic and literary ability of Franz Liszt.

Chopin's activity as a composer grows. Ballads, scherzos, the great polonaises in C sharp minor, E flat minor, A flat major, F sharp minor and C minor appear; his second and third sonatas; the great fantasy in F minor; the "Barcarolle"; the twenty-five preludes; the nocturnes, ma-

(Continued on page 40.)



DEATH MASK OF CHOPIN MADE BY CLESINGER.

What a Teacher of Singing Should Know About the Vocal Organ—The Instrument

FIRST ARTICLE

Teachers Should Be Obligated to Demonstrate Their Anatomical Knowledge of the Instrument Before a Body of Physicians

There Should Be No Divergence in Tone Emission—A Teacher's Personal Feeling Should Always Be Secondary

Singing Teachers' Standardization of Tone Production a Solution for the Unity of Ideas

By a Well Known Vocal Teacher.

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[This article is the first of a series specially written for the Musical Courier by a well known vocal authority. The titles of the succeeding articles will be as follows: II, "Teacher and Pupil" (to appear June 13); III, "Technic—First Part" (to appear June 20); IV, "Technic—Second Part" (to appear June 27); V, "Relationship of Technic to Song" (to appear July 4).—Editor's Note.]

is only too anxious to claim the credit which does not belong to him. I am convinced that a pupil of normal intelligence, patience and will power, possessing a normal throat and a true ear, should be able to master the fundamental principles of tone technic or free tone emission. To bring this question to a head, I will say that among a class of pupils there should be no difference in the point of free tone emission. Let us always bear in mind that the point just made has nothing whatsoever to do with the quality, interpretation, etc., for I hold and repeat, that if the teacher really understands the anatomical questions referred to and possesses a keen ear and an analytical mind, the results of his efforts in this respect should be the same in each pupil.

Lack of Overtone—Its Cause

Where there is an indefinite thought, there cannot be a definite result. In view of all the foregoing, there is one point to be recognized, which again has nothing to do with quality or interpretation, and that is: the interference with tone emission or its vibrations results in lack of overtone. To give this question of tone a more definite term, we should think of that tone which is naturally generated as the fundamental tone, whether it be in a bell, violin string

a little bit harder, and to do things that are just a little bit bigger.

"It was the ideal of the school, to provide opportunities for a thorough musical education, of a nature to turn out competent artists. We now feel in the work of these young people, at the recent festival, that we are accomplishing what we set out to do."

Spirit of the University

Just here the listener suggested that possibly the salaries might be a little higher than at the average music school or college, to hold teachers, who could otherwise win for themselves a greater compensation in the concert field. Mr. Sink admitted that this might have something to do with the matter, but added with convincing sincerity:

"We cannot hold our teachers alone through their salaries. They love the ideals of the school, the spirit of the University of Michigan and—with a little touch of local pride—the town itself."

A City of Residences

"It is called the 'city of residences,'" interpolated Mrs. Sink, who had been a quiet listener to the conversation, giving an occasional nod of approval to that which her husband was saying.

"It is really an ideal city for any one interested in an artistic pursuit," added Mr. Sink.

"But just a word about our auditorium. I must tell you that Paderewski once said to me that 'it is the finest music auditorium in the world.' It seats 5,000 persons, is absolutely fireproof, made of steel, concrete, stone and brick; in fact, the only wood there is, is in the seats. Acoustically it is absolutely perfect. The funds for it were bequeathed to the University by Arthur Hill, a wealthy lumberman and regent of the university. Then there is our wonderful organ, which was on exhibition at the world's fair when it was tested by many of the great organists

or the voice. This fundamental tone or *Cause*, finding its emission unhampered, generates what is recognized in science as the overtone—the *Effect*, due to free vibration.

It seems to me that the position of a vocal teacher is analogous to that of a diagnostician. The latter is called upon to discover the cause of disturbance of a feverish patient—the fever being the *Effect*. And so it is with a teacher of singing. Hearing a tone devoid of overtone should immediately arouse in a teacher's mind a determination to ascertain what physical interference caused this disturbance. And herein comes the question of the diagnostic power of a teacher. If the teacher possesses the necessary knowledge and ear, only one thing could result from his correction, viz.: the elimination of the disturbing element with the end of a definite explanation. Just as there is no question of a diamond being a diamond, there should be no divergence as to the opinion of the mere technical element of free tone emission. If the reader feels any doubt as to the truth and logic of the stand taken, he can quickly satisfy himself, if not in his own studio, by making a friendly call on his confrères. What will he find? (That again reminding the reader that this is not a discussion of quality, character or interpretation.) Possibly out of ten pupils, there will be ten different results shown in the technical equipment or mental understanding of the fundamental tone production or the *Cause*.

In the last sixteen years of my own personal observation of the students who have come for instruction, after having had tuition elsewhere, it has been brought most powerfully to my attention that not one could give me a definite picture or explain in his own way what he was really after—when it came to the question of free tone emission. This general confusion of understanding was such that a close study of this subject became necessary in order to determine the reason why such conditions prevailed. I do not care to amuse the reader with the many grotesque answers and opinions expressed by such individuals. Considering the seriousness with which these answers were given, the situation was made rather more pitiful than amusing, for they truly believed in what they were attempting with negative results.

No one, I feel sure, can deny the justice of the stand I am taking in these discussions. We owe it to the beauty of the work and all it stands for; to our own standing in the community as honest, honorable individuals and not tricksters, and above all, to the wonderful confidence which has been placed in us by both parent and pupil and which should receive the utmost consideration. Personal feeling in this work should always be secondary with every teacher, under all circumstances. For that reason, it is hoped that the efforts that are being expended will bear fruit and be received in the spirit in which they are expressed.

[The next article, "Teacher and Pupil," is exceedingly interesting and is set forth by the writer in a straightforward manner. It deals with the proper relationship which should exist between the instructor and his pupil in order to accomplish ideal results for both concerned.]

of the world. Five years ago it was remodeled and rebuilt and made absolutely up to date."

Just here, Mr. Sink expressed his great admiration for the personality and talent of Joseph Bonnet, one of the soloists at the recent festival. He also said that Mr. Bonnet, in turn was very much impressed with the organ at Hill Auditorium.

Have Worked Along Three Lines

Dr. Albert A. Stanley has been professor of music in the University School of Music of the University of Michigan, Ann Arbor, for thirty years. He occupies the chair of music, and is also the director of the School of Music. In following out their ideals, that is, to provide opportunities to students for securing the very best musical education, directed and inspired by Dr. Stanley, the founders have worked along three lines—the School of Music, the Choral Union, and the Festival Series. They have their own orchestra of sixty pieces. The orchestra and choral union is not alone confined to the student body; if qualified, townspeople may become members.

A Word About the Faculty

They have used careful judgment in securing their faculty, consisting of thirty teachers in the School of Music, who have attained considerable experience abroad, as well as in America, as public artists.

"Each department has its head," said Mr. Sink, "who has charge of the work, and all other teachers work in sympathy, which assures harmony and method. The teachers work together like one big family. The head of the piano department is Albert Lockwood, who spent many years in Europe and has concertized extensively here and abroad. A member of his department acted as accompanist for Lazaro in an emergency at the festival, with unqualified success. As mentioned before, Theodore Harrison, baritone, well known to MUSICAL COURIER readers, is at the head of the department of voice and it was his artist-students who showed at the festival how home talent can win out."

THE lack of unity of thought and ideas on tone production, which exists today in the singing teachers' profession, is far too well known to require lengthy notice. To bring this unity about seems to me to be the only solution. I hope to succeed in giving the flickering light of the standardization of tone production considerably more power through the discussions which are to follow. That is my object, the present article is to demonstrate to the teachers of singing that the standardization of tone production can be accomplished only through the teacher's anatomical knowledge of the instrument, and how to apply that knowledge; what natural laws are to be observed for free emission of tone and how to be able to recognize and eliminate the muscles that produce interference and rob the tone of its full quota of overtone.

Standardization May Be Unified

The reason why I claim standardization of tone production can be unified among teachers depends on the fact that the tone in question has nothing to do with the quality, character or interpretation. It is simply a question of knowing how to control the instrument and avoid all elements of strain, effort and physical contortion, which are the conditions that interfere with the freedom of tone emission. It seems to me, that teachers who desire to take up the responsibility of developing a singing voice should be able to demonstrate before a body of physicians, preferably specialists of the respiratory organs, that they fully understand the pathological structure of the voice. This in itself would positively insure the prospective pupil's receiving at least tuition which would protect him from possible permanent injury to the organ—if not to his health and happiness.

The examining board should make sure that the applicant can clearly answer, and demonstrate on himself as a model, the following questions: (1) The difference between abdominal breathing and diaphragmatic; between diaphragmatic and costal breathing; between costal and clavicular breathing; and what relationship they bear to one another. (Explanations of these will be made in a later chapter on technic.) (2) What relation the tongue bears to the larynx. Its possible interferences. Also, the same with the pillars to the tonsils, and the soft palate. What relation the facial muscles have to the jaw, and the neck muscles to the shoulder.

Teachers' Attitude

I am aware that many splendid works have been written on these points and yet what are the results? Undoubtedly many teachers have taken the trouble to thoroughly study and apply some of these truths, but unfortunately there are other teachers who have assumed an attitude of—"Why should I worry about acquiring the knowledge of such questions and their application? As long as I am the rage at the present time and the recognized authority of—heaven knows what—why not leave well enough alone?" Consequently if the pupil of such a teacher fails, of course, it is the pupil's fault. If the pupil succeeds, through his own natural talent and endeavor, then of course the teacher

ARTISTS AT ANN ARBOR FESTIVAL

Good Work of Student Members of School of Music and Faculty Proves Wisdom of Founders

Charles A. Sink and Mrs. Sink, of the University of Michigan, Ann Arbor, were recent visitors to the metropolis, and while here a member of the MUSICAL COURIER editorial staff engaged in an interesting conversation with Mr. Sink, the alert and efficient business manager of the School of Music, The Choral Union, and the May Festivals.

Ideals Fulfilled

Mr. Sink was particularly enthusiastic over the way the ideals of the school are attaining to practical fulfillment; for at the recent festival, seven artists, members of the school of music and faculty, appeared with noteworthy success, attracting particular attention for their unquestionable talent and preparedness. These were artist-students from the department of voice, at whose head is Theodore Harrison, baritone, heard in solo parts. In the "Beatitudes," were Lois M. Johnston, soprano; James Hamilton, Odra O. Patton, tenors; Robert Dieterle, David Nash, baritones. In "Carmen," Lois Johnston sang the Frasquita, and Ada Grace Johnson, the part of Mercedes, and Odra Patton and James Hamilton, the smugglers. Other artists who have studied in the department of voice are Albert Lindquist, tenor; Leonora Allan, soprano; Edward MacNamara, baritone; Horace L. Davis, tenor.

A Man of Vision

"Whatever success has been attained at Ann Arbor," said Mr. Sink, to the writer, "the whole thing is due to Dr. Albert Stanley. He is indeed a man of vision, one who has stood for big things and those worth while. Whenever the outlook has been dark his policy has been 'to try

ADELAIDE FISCHER

SOPRANO

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BIG RED CROSS CONCERT IN BROOKLYN

Police Department Band and Prominent Soloists Contribute Services for Worthy Cause

One of the biggest and most successful concerts given in aid of the American Red Cross second war fund drive took place under the auspices of the officers and men of the Second Brigade, New York National Guard, on Monday evening, May 27, at the Thirteenth Regiment Armory, Brooklyn. It is understood that the vast hall, which has a seating capacity of some thirteen thousand, was entirely sold out, but owing to the inclemency of the weather there were not more than six thousand people present. A feature of the entertainment was the participation of a New York Police Department band, which admirable organization, under the baton of Chester W. Smith, played with fire and fine musicianship the following selections: "U. S. Rainbow Division March," by Otto C. Schasberger, member of the band; overture, "Zampa," by Herold; "Grand American Fantasia," by Bendix; march, "Motor Corps of America," by William Barnbold, member of the band; reverie, "Chapel Chimes," by Greenwald.

The artists, all of whom volunteered their services, included a large list of concert and opera favorites. These were introduced appropriately by Borough President Edward Riegelmann. In the order of their appearance, they were as follows: David Bispham, basso, who sang "The Two Grenadiers" (Schumann), "Ring Out, Wild Bells" (Gounod) and "Danny Deever" (Damasch); Hans Kronold, cellist, who played by request "The Rosary" (Nevin) and a selected group of cello solos; Marie Tiffany, soprano, of the Metropolitan Opera Company, who sang "Vanity Fair" (Clutsam), "From the Land of the Sky Blue Water" (Cadman) and "A Dream" (Lully); Harold Land, baritone, and John McDermott, pianist, two sailors of the United States Navy, who rendered "The Trumpeter" (Dix) and "The Pipes of Gordon's Men" (Hammond); George Barrère, flutist, who was heard in two solos, accompanied by Walter Golde; Una Fairweather, a young soprano just from Italy, who sang the "Habenera," from "Carmen"; Orville Harrold, an American tenor, who gave "The Red Cross Needs You" (Edwards), "Freedom for All, Forever" (Hilliam); Martha Phillips, soprano, "Shadow Song," from "Dinorah" (Meyerbeer); Eleanor Spencer, pianist, rhapsodie No. 8 (Liszt); Robert Maitland, baritone, "Bois Epais" (Lully), and Carl Cochems, baritone, "Air du Tambour Major" (Thomas). Each of the artists were received with abundant enthusiasm by the audience, which in each case insisted on at least one encore. The musical program came to a close with Mauchen's "American Patrol," spiritedly played by the Police Band.

Following the entertainment the sailor boys present cleared the floor for dancing. Music was provided by the consolidated bands of the Thirteenth and Forty-seventh Regiments, New York Guards.

Matzenauer's Activities

Fully 3,000 persons were unable to gain admittance on May 23 at the Globe Music Club's concert, De Witt Clinton High School, New York. The fire laws were exercised to the limit, with hundreds packed on the stage and stairs. De Witt Clinton seats 2,300 and about 700 more gained admittance.

It was Matzenauer night and the Metropolitan Opera contralto received an ovation. At her entrance the audience stood and cheered for fully five minutes and after her final number the people stood again, cheered, clapped and stamped for almost a half hour. In addition to her own programmed songs in French, Norwegian, Russian, Italian and English including two of La Forge, Mme. Matzenauer encored with "Ah mon fils" from "Le Prophète" and "My Heart at Thy Dear Voice" from "Samson and Delilah." She made a sensation with "The Marseillaise" and "When the Boys Come Home" and joined in singing "The Star-Spangled Banner." She was in excellent voice and sang perfectly. At the piano for Mme. Matzenauer was Frank La Forge, the composer-pianist, who played two fine groups of piano numbers with restraint and poetry.

There has been no let up in the patriotic activities of Margaret Matzenauer and almost every branch of war relief has benefited by the generous services of the great contralto.

On May 27th, Mme. Matzenauer sang at a patriotic concert in Brooklyn with the 15th Coast Artillery Band, of which Percy Grainger is a member. On the preceding day she sang at a Red Cross concert in Carnegie Hall, at which Mr. Rathom, editor of the Providence Journal, was the speaker. Her singing of the "Star-Spangled Banner" and "The Marseillaise" called forth the greatest enthusiasm. On June 3, Mme. Matzenauer appeared at a navy benefit concert at the Century Theatre and on June 5 she sang in Brooklyn for the benefit of the New York Sun Tobacco Fund.

SOKOLOFF PLEASES CINCINNATI

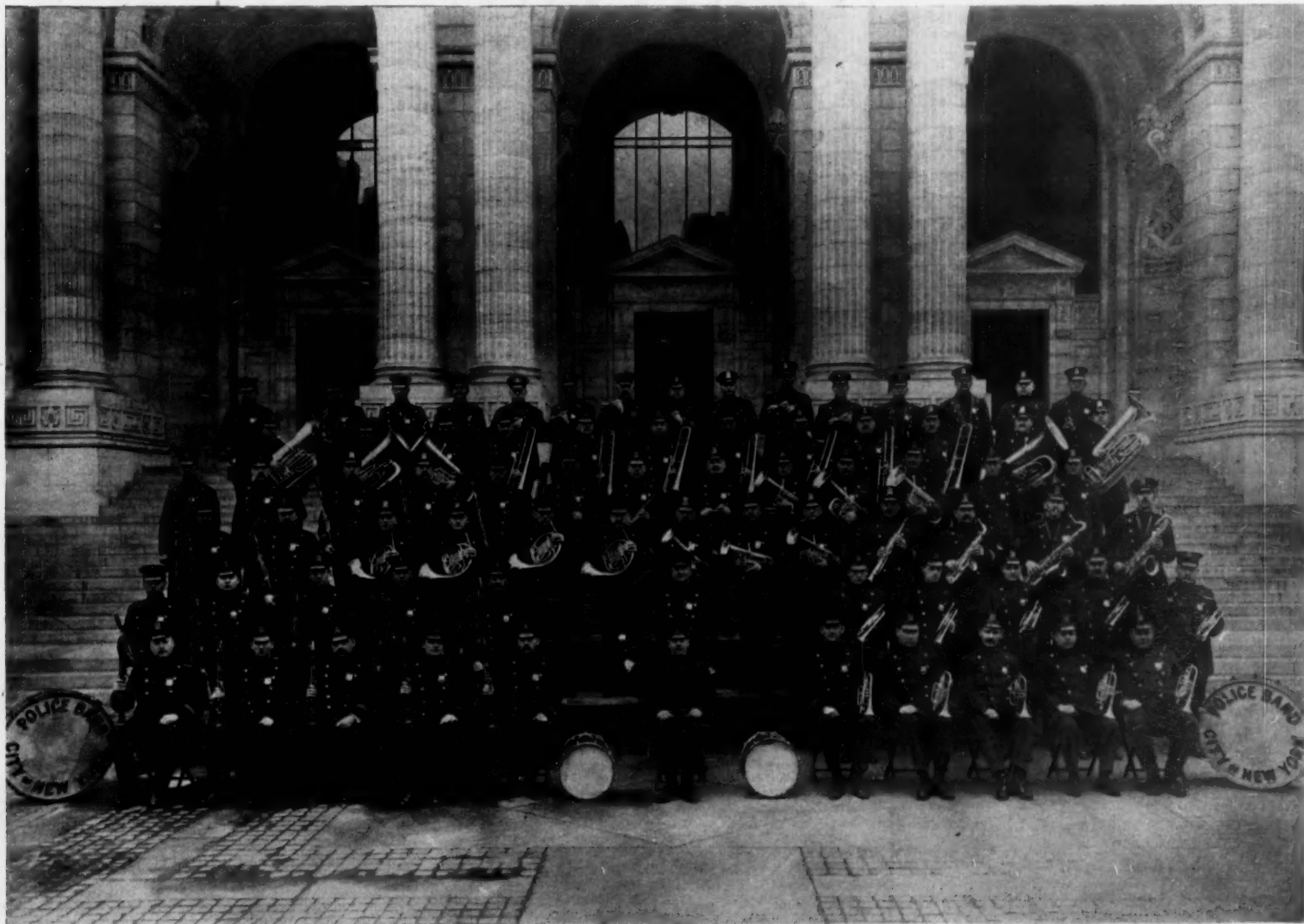
Russian Conductor Scores Strikingly with Audiences at Promenade Concerts

Cincinnati, Ohio, June 1, 1918.

The Promenade Concerts in the ballroom of the Gibson Hotel have demonstrated the excellent conducting of the young Russian, Nikolai Sokoloff. He has completely captured his audiences. Among the group of visiting leaders who appeared in this city in recent months, Sokoloff ranks very high, and it is a matter of gratification that he is to be heard in a series of concerts to be played by the Cincinnati Summer Symphony Orchestra at the Zoological Gardens shortly after the close of the Promenade series.

Interesting Vocal Concert

An interesting and unique vocal concert was given by the pupils of Mme. Tecla Vigna at the Woman's Club Auditorium last Wednesday evening. Mme. Vigna's recitals are always looked upon as an annual postseason event, and a great number of young singers have received their introduction to the public at these recitals in the past. The opening number by the chorus, the national anthem, sent a thrill through the large audience which gathered in the club auditorium. Marchetti's "Ave Maria," with Mme. Vigna at the piano and Lillian Arkel Rixford at the organ, proved another delightful and inspiring choral number. Two other numbers at the end of the program were given to the chorus. They were Rossini's "Charity" and Grieg's "At the Cloister Gate." This well balanced group of singers attested careful training. There was precision and verve in their attack, and fine command of tone and phrasing. The remainder of the program was given over to solo work. Florence Armstrong, contralto, sang delightfully "The Bell" of Saint-Saëns and Franz's "He Has Come," and the aria of Goring Thomas' "My Heart Is Weary." Ethel Knox, Clara Baier, Margaret Mellor, also Melba Gibson, were heard. A fine sample of ensemble singing was the duet from "Saffo" of Puccini, by Julia Sage-Fay and Pauline Goetz. They were also heard separately. Mildred McHenry, Mrs. James Hamilton, Katherine Brown and Helen Remley also acquitted themselves in admirable style. Mrs. Frank Bowman gave Meyerbeer's "Slumber Song" from "L'Africaine" a splendid rendition. R. F. S.



NEW YORK CITY POLICE BAND.

One of the attractions at the entertainment given under the auspices of the officers and men of the Second Brigade, New York Guard, for the benefit of the American Red Cross Second War Fund, at the 13th Regiment Armory, Brooklyn, N. Y., on Monday evening, May 27, was the New York Police Band. This organization has been in existence for approximately seventeen years, and now holds an assured place among bands. It has appeared on programs at the Metropolitan Opera House, the Hippodrome, Carnegie Hall and the Grand Central Palace, New York. The band has also played at City Hall Park, at the Public Library, Columbus Circle, the Waldorf-Astoria and the home of Mrs. Vanderbilt. It was this famous police band which led the National Guard stationed in Greater New York at its send-off parade, also the selective draft army, and escorted the 7th Regiment, N. Y. N. G., and the 12th Regiment and Squadron A., N. Y. N. G., when they left the city. And those who witnessed the recent police parade admired the bandmen as they swung down Fifth avenue, New York, with their burnished instruments and spotless uniforms. From the very beginning it has been obvious that the band was to do public concert work, be proficient in parades, and also to train fresh material from the number of policemen who showed interest in the work and who were willing to appear at concerts in the parks, recreation piers, playgrounds, etc. For years the New York Police Band has appeared at the annual memorial military field mass for dead veterans of the Civil and Spanish-American Wars, held at the New York Navy Yard, Brooklyn, on Memorial Sunday. The band is in great demand for police and other memorial services in New York City and other nearby places. The band is composed of eighty members. Sergeant Floyd B. Pitts is its president and chief organizer. The idea of a police band originated with Patrolmen Charles J. Silberbauer and George Simerlein. Patrolman William D. Bendisch, attached to traffic C, is one of its expert cornetists. Patrolman Herman H. Escher plays the clarinet and often is the soloist at the band concerts. Patrolman Gustave A. Beaufre, of traffic A, is the drum major. Patrolman Thomas J. Gallery, of the 156th precinct, Brooklyn, was formerly trombone player in the famous "Queens Own" regiment in Ireland. The band includes composers in its ranks. One of the features at the inauguration of Governor Whitman was the "Governor Whitman" march, which was composed by Patrolman Herman Escher, of the 275th precinct. "Miss Columbia" is a stirring patriotic air by Sergeant Otto Schasberger, while another work from his pen is the "Police Soldiers March."

SAMUEL GARDNER WINS TWO PRIZES

Violinist Awarded Joseph Pulitzer Prize for His String Quartet and Loeb Prize in Composition

The Joseph Pulitzer prize of \$1,500, the annual award of which by Columbia University was provided for in the will of the late newspaper millionaire, has just been awarded to Samuel Gardner, the young American violinist, for a string quartet in D minor. The competition is open to all American composers, and, though it is awarded through the university, is in no way specially connected with the music department of Columbia. Mr. Gardner was not and never has been a student there, but won the competition in open field. The special feature of the award is the fact that for the last four years no prize has been awarded, as the judges decided that none of the compositions submitted was up to the required standard. The board of judges this year was made up of Daniel Gregory Mason, Prof. Cornelius Rybner, head of the Columbia University music department, and Walter Henry Hall, who leads the university chorus. The award is an eloquent testimony to the general musicianship of Mr. Gardner. It is quite unusual for any one who is so much a specialist in one executive branch of music as he—that of concert playing of the violin—to possess the ability which he does in so strict and restricted a form of composition as quartet writing.

Besides the Pulitzer prize, Mr. Gardner also won the Loeb composition prize at the Institute of Musical Art. Reference to this will be found in another column in the account of the Musical Art graduation.

The Ober-Metropolitan Suit

On May 28 Margarethe Arndt-Ober, formerly a singer of the Metropolitan Opera Company, filed an affidavit in the office of the clerk of the Supreme Court of New York State in her suit for \$50,000 against the Metropolitan Opera Company for breach of contract.

The affidavit was in answer to the charges of the Metropolitan Opera Company alleging that the singer's services had to be dispensed with because she was known to be strongly pro-German and the public was averse to hearing her perform.

"I am simply an artist," said Mme. Ober. "I have never mixed in politics and have been careful to do nothing which would antagonize the public."

The plaintiff, the defendant company has charged, has been guilty of openly criticizing the attitude of the United States in the present war and "had an intense hatred for America." The affidavit was presented to Supreme Court Justice Giegerich in support of a motion to compel the opera company to make more definite and certain its answer to the complaint.

"I have never at any time openly and outwardly manifested sympathy with the cause of Germany and hostility to the United States," the affidavit stated further.

Muratore Going to France

Lucien Muratore, the distinguished French tenor of the Chicago Opera Association, with his wife, Lina Cavalleri-Muratore, will soon sail for France to spend the summer there. During their absence abroad, both M. and Mme. Muratore will sing repeatedly for the soldiers, in France and in Italy. They will return in time for M. Muratore to rejoin the Chicago organization for its preliminary tour of the Middle West, prior to opening its regular season in Chicago on November 18.

Damrosch for France

It is announced that Walter Damrosch, conductor of the New York Symphony Orchestra and the New York Oratorio Society, will go to France this summer under the auspices of the Y. M. C. A. to conduct an orchestra of fifty men recruited from the Colonne-Lamoureux Orchestra of Paris. Symphonic concerts will be given at ports of entry, aviation centers, and in camps, wherever American soldiers are stationed in large numbers.

Glass with Lee Keedick Forces

William C. Glass announces that he has severed his relations with the J. B. Pond Lyceum Bureau, of which he became manager upon the death of Maj. James B. Pond in 1904, and joined the Lee Keedick forces as booking manager of the Lee Keedick Lecture and Musical Bureau, 437 Fifth avenue, New York. The newly organized department of Mr. Keedick's business will have charge of his regular tour and musical talent, while his special tour

speakers will remain under the personal management of Lee Keedick.

Arrangements have been made to book engagements for Annie Louise David, the well known harpist; John Barnes Wells, tenor; Estelle Harris, soprano, and Edward Bromberg, Russian basso-cantante.

The Maud Allan Suit

The cables from London are busy telling about a libel suit which Maud Allan has instituted against a newspaper editor and publisher because of an alleged libel in which he reflects on the character of the famous dancer because she produced Wilde's "Salome" recently in London. Many well known persons are witnesses in the suit, which up to this time has brought nothing defamatory to Miss Allan.

At the Front

Drafts and enlistments have made considerable inroads into the ranks of the Fellowship Club, of West Philadelphia. Those who are now in the service are C. R. Andrews, Stanley M. Baltz, Edward I. Cheeseman, Charles S. Edmunds, Beecher Finch, H. T. Godfrey, Russell M. Gorgas, John H. Kendle, Jr., J. Raymond Kelly, Herbert M. Schofield, J. W. R. Woodward.

Aaron Baron Volunteers

Aaron Baron, the able music critic of the New York Jewish Daily News, volunteered for the Jewish Battalion which is to fight in Palestine with the British forces and has been accepted. He will soon leave for Canada, where the battalion is to train.

Schneider Studio Opening Postponed

Edwin Schneider, known all over the country for his fine work at the piano with John McCormack, has generously volunteered his services for the series of McCormack Knights of Columbus War Fund concerts

FLORENCE EASTON

Re-engaged
Season 1918-19

Metropolitan Opera Co.
New York

which will take place in Boston, Buffalo, Chicago, Baltimore, Washington and Worcester. In consequence, Mr. Schneider will not be able to open his New York studio for coaching until June 17.

SUMMER CONCERTS FOR NEW YORK

(Continued from page 5)

Hastings, Mrs. Charles H. Senff, and Le Roy W. Baldwin (treasurer).

It is the purpose of this plan to provide healthful and legitimate outdoor recreation for the thousands of soldiers and sailors passing through New York and the great masses in the congested districts of the city, who are at a loss where to seek comfort on the hot summer evenings.

The above committee has established a guarantee fund, but it is hoped that the public response will make the concerts eventually self supporting.

A special platform with elaborate acoustic devices and an extensive system of lighting will be erected under the supervision of Edward Siedle, technical director of the Metropolitan Opera House.

The soloists who are expected to appear include Frances Alda, Anna Case, Marcella Craft, Lucy Gates, Alice Gentle, Anna Fittzu, Eva Didur, Florence Easton, Rita Fornia, Kathleen Howard, Margaret Namara, May Peterson, Carolina Lazzari, Margaret Romaine, Marie Rappold, Ruth Miller, Nina Morgana, Lenora Sparkes, Marie Sundelius, Helena Marsh, Helen Stanley, Maggie Teyte, Paul Althouse, Thomas Chalmers, Adamo Didur, Rafaelo Diaz, Giuseppe de Luca, Arthur Hackett, Riccardo Martin, Giovanni Martinelli, Mario Laurenti, Arthur Middleton, José Mardones, Leon Rothier, Andres de Seguro, Henri Scott, Reinald Werrenrath, Clarence Whitehill, and such organizations as the Metropolitan Opera House Chorus, under the direction of Giulio Setti, the Paulist Choristers, with Father Finn, conductor, and the Bethlehem Bach Choir. Several popular operas will be given in concert form, and guest conductors will be invited on certain occasions.

The performances will be under the management of the Metropolitan Musical Bureau.

Alexander Lambert Arranges Camp Music

Alexander Lambert, the well known New York pianist and pedagogue, has undertaken to arrange concerts at Camp Vail, Red Bank, N. J., for the entertainment of the soldiers and fliers there. The first of these events was scheduled to take place this week with Anna Fittzu, Queenie Smith, Constance Muriel Hope, and last, but not least, Alexander Lambert, as the participants.

FRENCH BAND IN NEW YORK

First Public Concert at Carnegie Hall, New York, June 6

As a symbol of the cordial feeling between the two allies, the French Government has sent to the United States a military band under the leadership of Capt. Gabriel Pares, former conductor of the celebrated Garde Republicaine. This band, composed of veteran soldiers who have been decorated for bravery under fire and many of them wounded in battle, will give a series of concerts in the military camps and for the American public in some of our principal cities. At the express solicitation of the Hon. Newton D. Baker, Secretary of War, and the High Commission of the French Republic, the National War Work Council of the Y. M. C. A. has assumed entire charge of this band during its stay in America.

A musical event of unusual interest will be a concert in Carnegie Hall, New York, Thursday evening, June 6, by the band, known here as La Musique Militaire Française. Gabriel Pares, conductor of the band, is well known in American musical circles as former conductor of the Musique de la Garde Republicaine, which played at the St. Louis World's Fair and the San Francisco Exposition. The concertmaster, Roger Villette, was formerly conductor of the military band of the Twenty-eighth Infantry. While in the United States the band is under the supervision of Capt. Andre Tardieu, High Commissioner of France.

The Carnegie Hall concert will be given under the auspices of the leading Franco-American and musical societies of New York. The occasion will be graced by the presence of French and American officials, both military and civil. An exceedingly interesting program, including several solo numbers, has been arranged, one of them by Henri Leon Le Roy, formerly clarinetist of the New York Symphony and the Philharmonic Orchestras.

Constantino Loses

A little more than a year elapsed between the serving of the papers on Florencio Constantino, tenor, in connection with the production of Homer Moore's opera, "Louis XIV," and the decision rendered last week in Judge Grimm's court in favor of Mr. Moore. The trial was set, but postponed several times on the grounds that Mr. Constantino was ill and could not make the trip from Los Angeles to St. Louis. Finally the trial was begun a few days ago, with Mr. Constantino's deposition in place of his appearance. Constantino was to have sung in four performances for the sum of \$2,500, of which Mr. Moore paid him \$1,250 in advance. On the opening night Mr. Constantino did some amazing things. He had various things to say about St. Louis' climate in his deposition, but the witnesses for Mr. Moore found other points to discuss than the weather. At any rate, verdict was in Mr. Moore's favor.

Max Rosen Leaves for Lake George

Max Rosen, the young American violinist, with his father, Benjamin Rosen, and his accompanist, Emmanuel Balaban, has left for Lake George, N. Y., where he will spend the summer coaching with his teacher, Leopold Auer, and preparing his repertoire for next season. Mr. Rosen will return to New York for a few days in July, when he will play at Ocean Grove, N. J., on July 25.

Goetzl and Pogany to Be Managers

A new theatrical producing company has been formed by Anselm Goetzl, the composer, and Willy Pogany, the designer of the scenery and costumes for "Le Coq d'Or." The Goetzl-Pogany Theatrical Enterprises is to be the name of the new firm. Their first production, an Oriental musical comedy, will be done in New York, in the fall.

Haensel & Jones Employee Joins Colors

Frank Vojik, for seven years in the employ of the managerial firm of Haensel & Jones, where he took charge of many details in connection with their New York recitals and also assisted in the press work, has just joined the colors and is stationed at Fort Ethan Allen, Vermont, with the 310th Cavalry Division.

Musicians' Federation Bars German

The American Federation of Musicians has prohibited the use of German in discussions in all its locals. No other foreign language may be used by a member unless he does not speak English. The action was taken at a meeting of the executive committee of the federation.

Miss Leifels to Wed

The engagement of Elsa Leifels, daughter of Mr. and Mrs. Felix Leifels, to Robert H. Goffe, Jr., has been announced. Mr. Leifels is the manager of the New York Philharmonic Society.

Sheet Music Trades to Meet in New York

The fifth annual convention of the New York Association of Sheet Music Trades will be held in New York, June 10, 12 and 13. Headquarters will be at the Hotel McAlpin, as last year.

Merle Alcock's Father Passes Away

Merle Alcock, the well known contralto, was called to her home in Osceola, Ia., by the death, on May 18, of her father, Rev. E. Tillotson.

Warburg-Swift

Katherine Swift, pianist, well known through her connection with the Edith Rubel Trio, was married last week to James Paul Warburg.

Frieda Hempel No Longer with Wolfsohn's

It is understood that Frieda Hempel, the Metropolitan Opera soprano, is no longer booking concerts through the Wolfsohn Bureau.

Musical Courier Mouth Organ (Harmonica) Fund

Appeals have been made by our soldiers and sailors in the camps here and in the trenches abroad for musical instruments.

The MUSICAL COURIER is starting a fund to supply the fighting lads with mouth organs (harmonicas). They are the easiest musical instruments to play.

Send harmonicas or cash contributions to

MOUTH ORGAN FUND

Care Musical Courier 437 Fifth Ave., N. Y.

CINCINNATI CONSERVATORY JUBILEE

(Continued from page 5)

was the first to establish such a residence in connection with a musical conservatory in this country. The next removal took the Cincinnati Conservatory to Broadway near Fourth street. A great advantage was obtained by this move because it brought the school opposite to the Scottish Rite Cathedral, then one of the finest halls in Cincinnati. In this hall the faculty and student concerts, which were now being given with great frequency and with more enthusiastic attendance, took place.

This location, in a few years, again became too small and the old McLean homestead at Fourth and Lawrence was secured. This was the most advanced step the Conservatory had taken up to that time. Its faculty began to assume an international character. Prominent musicians paid visits to its portals when they visited Cincinnati and music students from all parts of the country were attracted to its doors.

In this location the first quarter century of the Conservatory's existence was passed. The foundation had been successfully laid, the soil had been thoroughly, painstakingly and conscientiously tilled. There had been gratifying results, but the real harvest was about to come. When it did come it so taxed the facilities of the institution that a most important move was imperative.

In the meantime the character of the Queen City was undergoing a change. The May Festivals had been established. The influence of Theodore Thomas was being felt. Symphony concerts were being given and the musical taste and knowledge of the city, of which it now is so proud, were being developed. Its topography also was undergoing a change. The rapid transit facilities induced people to move to the hilltops, and the city's residential district was rapidly spreading beyond the basin in which now the business houses are principally located.

Miss Baur appreciated the significance of all this and understood that the time had arrived when it was necessary to purchase a permanent home for the Conservatory in one of the suburbs, a place which should not only provide for the growing needs, but also be capable of expansion.

With an intrepidity which made even her most sanguine friends pause, she bought the magnificent homestead on Highland, Oak and Burnet avenues in Mt. Auburn, known as the Shillito property. The handsome stone mansion stood in a park of three acres, shaded with wonderful old trees and decorated with shrubbery and rare plants. A large building, accommodating one hundred and twenty-five students, and a concert hall were added without further delay.

And thenceforth the unprecedented growth of the institution has been going forward steadily. This was in 1902. Eight years later it was necessary to erect a second addition, adding eighty more rooms to the institution. In the spring of 1918 the beautiful Durrell property immediately adjacent to the Conservatory grounds, comprising a handsomely built residence of eighteen rooms, was purchased to meet the ever growing demands.

But it was not in buildings and student accommodations that the success of the institution was really founded. They are but necessary adjuncts. The real reason lay in the international faculty which Miss Baur assembled about her. She had that rare gift of gathering men and women into her group of teachers who were not only thoroughly grounded musicians and who had the ability to teach, but also bore the stamp of world culture and refinement. Many who were among the teachers in the early days have returned to Europe. Some have joined the silent majority. But most of those who began the second quarter century of the school still remain and give distinction to the institution.

One of the greatest and most popular features of the Cincinnati Conservatory of Music is the Conservatory Orchestra. It is under the direction of Chevalier Pier Adolfo Tirindelli, famous as a composer, conductor and virtuoso, who for a number of years was concertmaster of the Covent Garden Opera, London, also director of the Royal Conservatory of Venice, to which post a few years ago he was recalled by the King of Italy. While appreciating the honor, Mr. Tirindelli preferred to remain in America and with the Cincinnati Conservatory of Music, where his work in the violin department and his development of the orches-

tra have been invaluable. The Conservatory Orchestra is a nursery, as it were, for the established symphony orchestras of the country. From its ranks have gone forth players who stand eminent in their profession. The concerts given by this orchestra are of the highest quality. Symphonies are played (as well as the accompaniments to concertos and arias) by students from the master departments of the school. The members are given an extensive acquaintance with orchestral literature through the large number of concerts given each season. The thousands of auditors who attend give evidence of the great popularity of these concerts. They are in such demand that Conservatory Hall has proved too small and Emery Auditorium (the hall built for the regular concerts of the Cincinnati Symphony Orchestra) had to be secured for the ever increasing audiences.

Jean ten Have, representative of the Belgian school of violin playing, and for many years the associate of Ysaye in Brussels, was added to the faculty several seasons ago.

In the department of theory, counterpoint, composition and musical analysis there is no less an authority than the great American composer, Edgar Stillman Kelley. Mrs. Kelley acts as specialist in applied harmony, and Ralph Lyford, director of opera, also teaches counterpoint and composition. Mr. Lyford's piano concerto, by the way, won the first prize at the 1917 convention of the Federation of Women's Musical Clubs and was played at the concert given in Birmingham, Ala.

The piano department boasts of Theodor Bohlmann, who was recommended for the position by no less an authority than the late Hans von Bülow. Fully as high in artistic authority and reputation are those fine pedagogues, Frederic Shailer Evans and Marcian Thalberg, the Swiss virtuoso and pedagogue; Wilhelm Kraupner, pupil of Reissner, and Louis Schwebel, pupil of de Pachmann.

The voice department has, among others, Dr. Fery Lulek, the well known baritone; John A. Hoffmann, one of the leading American tenors; Frances Moses, for years identified with the development of prominent local singers; Thomas Kelly, widely known as a lecturer and an author.

(Continued on page 25)



CHARACTERS FROM THE RECENT "LA HABANERA" PRODUCTION.

The foregoing are pictures of some of the members in the remarkable "La Habanera" production which was given by the Cincinnati Conservatory, May 20-21, under the direction of Ralph Lyford. Several of these young artists are ripe for the professional stage, as told in the account of the premiere published in these columns last week. The impersonators of the characters were as follows (left to right): Irving Miller, Rose Boden, Manuel Valles, Carl Schiefer, Helen Machle, Gertrude Fozard and Clara Thomas Ginn.

A REMARKABLE VIOLIN COLLECTION

Leopold Auer Visits the New York Wurlitzer Studio—Famous Maestro Reveals Himself a Great Connoisseur of Old Italian Violins—Tests Many Seventeenth and Eighteenth Century Masterpieces—Rudolph Wurlitzer's Expert Knowledge

BY ARTHUR M. ABELL

In company with Leopold Auer, I paid a visit to the New York Wurlitzer studio on Monday of last week to see the famous collection of old Italian violins, about which such glowing descriptions have been given by Ysaye, Kreisler and other great violinists. A delightful morning was spent among violins galore in company with the "grand old man" of the fiddle, and Rudolph Wurlitzer, who had come over from Cincinnati to meet Auer.

It is a remarkable collection of instruments, by far the greatest I have ever seen at any dealer's in this country. The feature that impressed me most at first was its completeness, for practically every Italian maker of importance is represented; but another scarcely less remarkable feature is the admirable state of preservation, the splendid condition the violins are in. The entire collection of the New York studio numbers something like 200 instruments, but we gave our attention only to the cream of the collection.

Rudolph Wurlitzer's Great Knowledge

To me it was a matter of great surprise to find so many rare specimens of the luthier's art here, for I was not aware that any music house in this country had devoted the time, labor, capital and knowledge necessary in order to get together such a large number of old Italian masterpieces.

The knowledge! That is the real secret of the success of the Wurlitzer collection. Capital can be found, and interest and zeal will furnish time and labor, but the intimate knowledge necessary to find and select genuine masterpieces of those wonderful old craftsmen of the seventeenth and eighteenth centuries—that is a rare attribute. In Rudolph Wurlitzer the American music trade possesses a great connoisseur, and that factor, more than any other, has contributed to the success of this collection.

Leopold Auer as a Connoisseur

But the visit of last Monday had another surprise in store, for it revealed to me Leopold Auer in a new light, in the light of a remarkable connoisseur of violins. Although my friendship with Auer dates back a quarter of a century, I have never before had an opportunity to see him pass judgment on so large a number of violins of different makes.

Nearly every violinist knows something about Stradivarius and Guarnerius violins, but there their knowledge generally ends. I have often had opportunity to test this truth with celebrated violinists, and I have usually found them to be woefully ignorant excepting in the cases of the above named makers. An exception is Ysaye, who is a real connoisseur. Even Joachim was very deficient in this respect. So was Sarasate. The great violinist as a rule does not know much about violins.

Great, therefore, was my astonishment in finding that Auer was not only thoroughly familiar with the characteristic features of the different schools, such as the Cremonese, the Venetian, the Milanese, the Neapolitan, etc., but that he was also conversant with the individual traits of the many different makers of the various schools.

Auer's Quick Judgment

And I was no less astonished at the rapidity with which he passed judgment on the many violins he handled. "That," he said, picking up the one that lay nearest to him on the table, "is a fine Petrus Guarnerius! Excellent F holes. The F holes are very important in determining the make of a violin. And this," he said, taking up another, "is a Joseph Guarnerius, Filius Andreas, genuine beyond doubt. Ah, still another instrument of the same maker! His violins are rare. Let's try the tone," and drawing his bow across the strings, he began to prelude and continued for some minutes. Then ceasing suddenly he exclaimed "I must compliment you Mr. Wurlitzer, on keeping your violins in such good playing condition and on having such excellent strings on them. I see that you thoroughly understand adjustment."

As another violin was handed him, "A Montagnana, and a fine specimen," he exclaimed, and as still another one was put into his hand, "A second Montagnana! This is interesting. I rank Montagnana, not only as the greatest maker

of the Venetians, but as the fourth greatest of all the old Italians! Stradivarius, of course, comes first; Joseph Guarnerius del Gesu, second; Carlo Bergonzi, third, and then, for me, comes Montagnana!" Then he played on the two Venetian masterpieces for some minutes testing them on all four strings in all the different positions. "Excellent," he exclaimed, "a fine tone, each a superb concert violin."

Auer Places Tone Above Reputation

Then he stopped playing long enough to tell us some of his experiences with concert violins, particularly in connection with his host of pupils. "So many young artists," said the maestro, "are crazy to own a Strad or a Guarnerius; they want the name, the prestige. Now, you know and I know that many Strads and Guarnerius are thin in wood, and do not sound well in a large hall. I always tell my pupils: 'Buy a violin first of all for its tone and not for its name.' Here is a case in point. A few years ago Toscha Seidel's patron, who was anxious to purchase a fine instrument for the boy, came to me with two violins, a Giovanni Battista Guadagnini, and a Joseph Guarnerius del Gesu. The price of the Guarnerius was just three times that of the Guadagnini, but I advised the purchase of the latter, because it was a superb specimen, and a much better concert violin than the more expensive Guarnerius. And Toscha has achieved his great successes in Scandinavia and here on this Guadagnini!"

I was much interested in Auer's account, for I had long since come to the same conclusion. Indeed, I could name more than one among the younger celebrated violinists before the public today whose tone would be more voluminous, more responsive to the finer nuances of shading, if he would exchange his Strad for a less renowned but better sounding instrument. The trouble with many Strads is that they are not in good condition; they have been scooped out with the result that the top is much too thin, making patches necessary, and as a consequence the vibrations are not free; the mellowness of the tone is affected, except in rare cases in which the grain of the top is perfectly matched with a patch of old seasoned wood, put in by a master workman. A Strad in perfect condition, one that has never been dug out, is always a magnificent concert violin, the finest of all makes, to my way of thinking, but, alas! so few are to be found in their original condition. No less a maker than Nicolas Lupot began this vandalism of thinning out the Strad tops more than one hundred years ago, thinking thereby to gain a more brilliant tone; it seems strange that so great a luthier could have been guilty of such sacrilege.

Auer Tests Many Fine Instruments

The famous maestro examined and played violin after violin, testing, aside from those mentioned above, two Stradivari, four G. B. Guadagninis, a Sanctus Seraphin, two specimens of Petrus Guarnerius, Filius Joseph, a Nicolas Bergonzi, and an early Maggini. This is an in-

feresting specimen, by the way, with single purfling and without the familiar cloverleaf decoration found on the backs of so many Maggins, but with very bold, characteristic, long slanting Brescian F holes. The tone of this Maggini has in a high degree that somber, full, rich, slightly nasal quality for which the great Brescian maker is so renowned.

Our attention was next given to the Neapolitan school, particularly to the Gagliano family, various members of which are represented in the Wurlitzer collection. First, a beautiful Alessandro, modeled something on the style of a grand pattern Nicolas Amati; rather flat, but taking an abrupt dip from the purfling. Alessandro Gagliano was the founder of the family, which is the most numerous of all the many Italian families of violin makers. I have seen violins by nine different Gaglianos, to wit, Alessandro, his two sons, Nicolas and Gennaro; Nicolas' three sons, Ferdinando, Giuseppe and Antonio (these two, like the Brothers Amati, worked in partnership but also separately), and, finally, Giovanni and his two sons, Raffaele and Antonio.

Many Different Makers of the Same Name

The average musical reader, and even the average violinist, is not aware of the fact that the old Italian luthiers often flourished in large families. When he reads of an Amati he thinks of a Nicolas; when he hears of a Guarnerius, it is at once a Joseph del Gesu; a Bergonzi is always to him a Carlo; a Guaragnini is a Giovanni Battista, and, above all, a Stradivarius is, of course, the "one and only Antonius."

Now, as a matter of fact, there were five makers by the name of Guarnerius: Andreas, his two sons, Pietro (generally known as Petrus because his labels read thus) and Joseph; the latter's son, Pietro, and, finally, the great Joseph del Gesu. There were four Amatis, namely, Andreas, the founder of the family; his sons, Antonio and Girolamo (known as Hieronymus), and the latter's son, Nicolas, who was the crowning glory of this wonderful family and the teacher of Stradivarius. Andreas Amati was born a few years before Casparo da Salo, and it is to the initiated a question whether he or da Salo made the first violin. The latter is universally given the credit for it, but there are forcible arguments also in favor of the former.

As to Bergonzi, there were four violin makers of that name: Carlo, the founder of the family and the greatest of them all; his son, Michael Angelo, and his grandsons, Nicolas and Zozimo. There were also four Guadagninis: Lorenzo, his son, Giovanni Battista, and the latter's two sons, Joseph and Gaetano. Even the unrivaled Stradivarius was not the only maker of that name, for he had two sons, Francesco and Omobono, both of whom made violins. In the Wurlitzer collection there is a very fine Omobono Strad. They are very rare, and even Professor Auer, with his vast experience, had never seen one.

He examined and played on this one with great interest. The Tononi and Testore families are also represented, each by several different makers of repute.

Bewildering to the Purchaser

To the general reader who is interested in violins all this will seem very bewildering. Quite aside from clever imitations, the many members of the different families make the purchase of a violin a very doubtful proceeding, unless the choice is guided by real expert knowledge. A violin may be offered to a would be purchaser as a "Guadagnini," and it may be perfectly genuine; it may even be one of three Guadagninis and yet not the one whose instruments have made the family famous, which would be the one the inexperienced purchaser would naturally believe he was securing.

I have given attention to this matter here because it is apropos and because it is a subject that has never before been dealt with in these columns. Now let us return again to the Wurlitzer violins and Leopold Auer.

Early Experiences

The famous violinist, while testing the many different makes represented at the Wurlitzer studio, told us some of his early experiences with violins in Europe, as a young man, half a century ago. He knew



LEOPOLD AUER VISITS THE NEW YORK WURLITZER STUDIO.

Professor Auer (seated) is seen inspecting a Joseph Guarnerius, Filius Andreas. Rudolph Wurlitzer (standing) is holding a Montagnana. The third person in the picture is Arthur M. Abell.

personally Jean Baptiste Vuillaume, the famous French violin maker and dealer. Next to Lupot, Vuillaume was the greatest of all French luthiers, and it is a pity that a workman possessing his undoubted genius should have allowed his commercial instincts to lead him astray. He perpetrated many frauds, and it was he who commenced the faking of the old masterpieces, by making artificially old violins so cleverly imitated that none but the greatest experts could detect them. Amazing were his "Duiffoprugcar" fakes, which were, moreover, so carefully "planted" and "romantically discovered" that for a time the whole violin world was deceived. Finally Niederhaimann discovered and exposed the fraud.

Vuillaume's Clever Copies

Vuillaume, however, notwithstanding all of his trickiness, was a violin maker of great ability; later he gave up these fraudulent practices and made violins which he labeled with his own name and sold as Vuillaume copies. He made wonderful copies of the old masters, chiefly of Stradivarius and Guarnerius, and these instruments are today justly famed for their tone and workmanship, commanding high prices. Vuillaume was, above all, one of

fine specimen of a Brothers Amati. Violins by these early Cremonese workmen, in good playing condition, are very rare, and even Auer, with his wide experience, had not met with so fine an example of their work. The back of this violin is beautiful and a delight to the eye. The workmanship is exquisite, contrasting strangely with the cruder work of the Brescian, Maggini, of the same period. The date of this Brothers Amati is 1628, so it is one of their late violins, as Hieronymus died in 1630. This violin was bought by Alard in 1877 for one of his pupils named Jean Roxas. The varnish is a rich, velvety, dark red.

Rudolph Wurlitzer Plays for Auer

"I would like to hear the tone of that Brothers Amati as played by some one else," said Auer, whereupon Mr. Wurlitzer picked up the violin and began to play; he did not attempt technical feats, but confined himself to a sort of "improvised adagio," testing all the strings in the higher as well as the lower position. I was at once impressed by the fact that he drew a warm, sympathetic tone and that his intonation was perfect. "Bravo!" said Auer when he had finished. "You draw a beautiful tone, and above all, you show that you had at some time in your life been well



IN ANOTHER ROOM OF THE WURLITZER STUDIO.

Messrs. Auer, Wurlitzer and Abell. Professor Auer has in his hand a Brothers Amati, while Mr. Wurlitzer is holding a Stradivarius.

the greatest connoisseurs of old Italian violins of all times, and during the middle half of the last century, or from about 1825 till 1871, the year of his death, scarcely a single Italian masterpiece was put on the market that did not go through his hands. At the death of Tarisio, he secured the entire collection of that most unique and greatest of all enthusiasts and collectors. Most of the violins now in the Wurlitzer collection went through Vuillaume's hands.

Vuillaume Shows Auer a Treasure

"One day," said Auer, "while old Vuillaume was busily engaged showing me some of the choicest specimens of his wonderful collection at his workshop in Paris, the door opened and in walked Alard, accompanied by several other violinists. Alard was the head of the violin department of the Paris Conservatoire, the teacher of Sarasate and the son-in-law of Vuillaume. 'Monsieur Auer,' said Vuillaume, with a mysterious air, 'I will now show you the greatest of all my treasures'; and, opening a case, he took out and held up for my inspection a violin. To me it looked like a brand new instrument; I thought it was a Vuillaume copy of a Strad just completed. 'That,' said Vuillaume, 'is the most unique violin in all the world: it is the 'Messie' Strad, the only Stradivarius in existence that has never been touched; that has never been opened or even played upon.'"

The "Messie" Is Sold for \$25,000

Auer's story of the famous "Messie" which he saw more than fifty years ago interested me greatly, because Alfred Hill, the famous London dealer and connoisseur, told me the last time I saw him, in July, 1914, that he had just sold the "Messie" for \$25,000, the highest price ever paid for a violin. He sold it to a private collector, stipulating as a condition that it should never be resold outside of the British Isles. The "Messie" had been in the Hill family for a quarter of a century. So America will never see this remarkable instrument, which looks just as it did the day it left the Stradivarius workshop. There is, however, a Strad in this country in practically the same condition, without a crack of any kind, with the varnish absolutely intact, and that is the instrument known as the "Spanish" Stradivarius, one of four remarkable Strads in the famous collection owned by D. J. Partello, of Washington, D. C.

Auer and the Brothers Amati

One of the many violins of the Wurlitzer collection that excited Auer's attention and admiration was a very

school for you really know how to handle a violin from the viewpoint of artistic tone production, and that is a very rare thing among violin dealers."

Then Mr. Wurlitzer explained to us how he studied for two years in the early nineties in Berlin with Emanuel Wirth, the famous violin pedagogue, who was for many years viola player in the Joachim Quartet.

"Ah, with Wirth," exclaimed Auer. "I knew him fifty years ago when he was concertmaster at Rotterdam. I knew you had had good instruction as soon as you began to play, for you do not handle the violin at all like an amateur; you draw the bow like a professional. This is the way an amateur tries a fiddle," and taking the Amati under his chin, Auer gave a humorous imitation of a scratchy, cross country fiddler testing a violin.

The Wurlitzer Collection According to Schools

Owing to the remarkable completeness of the Wurlitzer collection in its entirety, a brief glance at it from the viewpoint of the different schools will be found of interest.

The Cremona School

Beginning with the greatest of them all, the Cremona, we find it represented by three Stradivari, two by Antonius and one by Omobono. The Guarnerius family is represented by five specimens of three different members, namely, Petrus, Joseph Filius Andreas (two specimens) and Petrus Filius Joseph, also with two violins. Then come two Giovanni Battista Ruggeri, a Nicolas Bergonzi, a Brothers Amati, a Laurentius Storiomi and several lesser known makers. There was a fine "del Gesu" in the collection, but it has been sold.

The Other Italian Schools

The two Montagnanas and the Sanctus Seraphin form the clou of the Venetians in the Wurlitzer collection, but it also contains a fine Matteo Goffriller.

Milan is represented by three Grancinos, four Testores, one by Carlo Antonio and three by Carlo Guisepppe, and three Landolis. Naples comes next with five members of the Gagliano family to wit: Alessandro, Gennaro, Ferdinando, Nicolas and Joseph; Mantua with two Camillus Camilli; Bologna with four Taroni's; Rome with two David Techlers' and finally Piacenza, Parma and Turin with four J. B. Guadagnini's.

But this by no means exhausts the well known makes of the collection, for it boasts of a fine Stainer, two Jacobs, several Klotz, a Gabrielli quartet, and several Lupots.

In concluding this article I wish to refer to Isidore Stern, who has charge of the old violin department of the New

Beginning in this Issue

"What a Teacher of Singing Should Know About the Vocal Organ"

The First of a Series of Five Articles
by a Well Known Vocal Teacher

The subjects of the articles are: II. Teacher and Pupil (in June 13 issue), III. and IV. Technic (in June 20 and 27 issues), V. Relationship of Technic to Song (in July 4 issue).

York Wurlitzer house, as Rudolph Wurlitzer spends most of his time in Cincinnati. Mr. Stern is a violin connoisseur of wide experience, having had extensive European connections before the war; he is also an excellent performer and an adept at adjustment, as the splendid playing condition of the many valuable violins entrusted to his care amply demonstrated.

The Wurlitzer collection constitutes a remarkable achievement, a magnificent exhibit, a unique episode in violin dealing in America.

An Interesting Letter from "Over There"

About six months ago Albert Wiederhold, the well known oratorio baritone, cancelled his engagements and sailed for France to entertain the soldiers. Having heard of the great need for music in the trenches, Mr. Wiederhold felt that it was his duty to do what he could to cheer up the soldiers of the Allies.

The following is part of a letter received by the MUSICAL COURIER from him last week, in which he plainly describes the want of music "over there":

I read with interest and delight of the success of many of my friends and I very much miss the opportunity of hearing some of the splendid music that has been heard in New York this season. And as I read the question comes up in my mind if those people back home sometimes stop to realize just how much the men that are over here must miss their usual favorite concerts and operas and their favorite singer and player. I wish I could tell them how often these boys come to me and tell me of some favorite musician back home and how they hope to live to see the day when they again may hear this one or that one sing or play their favorite song or melody.

How hungry these boys are for music! I never before realized what a music loving lot of men the Americans are and I am convinced that the musicians and entertainers of all kinds have no idea what they could do over here. If they understand the situation then why is it that so few are over here? While, as you know, thousands of soldiers have come over the past two months, and hundreds and thousands of workers for the Y. M. C. A. and other organizations, less than a dozen entertainers have come over. Surely that is not the proportion that the professional entertainers can very well be proud of. I know there are many doing a splendid work back in the States, and many have the best of excuses why they can not come over here and do this work, and there are quite a number in the Army. I have no doubt the work back in the States is being taken care of. What I am talking about, and what I am interested in, is the work over here. I have been over here for almost six months and I have visited almost every American camp in France. I have found the doctors, nurses, preachers, etc., here! I ask you where are the musicians? When all is over and the war is won and some statistician takes the trouble to figure out how many each profession contributed (pro rata) either to the army direct or to the war work, are we going to let it be said that the musical profession made the poorest showing?

Try to realize the condition and the death of entertainers, when I tell you that during the past month I have sung for thousands of men who had not had an entertainment in three months and many of the camps had never been visited by entertainers. Here is one case for instance and this should interest the New Yorkers especially: I sang at a base hospital which had about fifteen hundred patients, French, English and Americans. This hospital is conducted by a New York Hospital Unit. Some of the doctors and nurses have been there for more than six months. Some patients have been there from three to five months, and ours was the first entertainment party that had ever given a concert. We were the first singers that had ever come into the wards and sung for those heroes who had been lying there for months. Some of the American men there had joined the Canadian and French troops even before our country had come into this war.

But the boys are hungry for music no matter where you find them. I have sung for them on the day they landed, at the rest camps, at the training stations, all along the line right up to the trenches. No one can have any idea of how appreciative the officers and men are. For instance, (and this is a good example of the co-operation the army is giving the Y. M. C. A.), the other day we gave a concert at a camp for railroad engineers. The colonel came to us the next day and asked if we would not come out to the end of his division and sing for some of his boys there who had not had any entertainment in more than three months. Of course we went, he furnishing the transportation, which was a gasoline engine which seated about nine officials and the two entertainers, with the piano on a trailer. In that way we traveled sixty miles. Those officers gave up half a day of their time to get us to and from that camp to give one hour's entertainment to three hundred men. Perhaps some of the musicians are afraid of the conditions. Of course they are not quite normal, but not nearly as bad as I had been led to expect, and in most of the camps arrangements have been made and the entertainers are well looked after. For my part, I have averaged about a concert a day. At that I am in better voice than I was when I came over, and have put on weight. I have never (for one minute) regretted my coming over, and feel that it is the most worth while work that I have ever done. So here's to my friends and the friends of all the boys over here. We need you. Come over and help us.

Yours sincerely,
(Signed) ALBERT WIEDERHOLT.

Shattuck Wins Re-engagement in Louisville

Arthur Shattuck, who made his first appearance in Louisville in April, has been re-engaged for a date early next season.

THRIFT FESTIVAL

(Continued from page 5)

deserts at his hands, the fiery, dramatic close of the latter bringing Mr. Seagle one of the heartiest rounds of applause of the afternoon. His work was impressive throughout and stamped him as indubitably in the very foremost rank of oratorio singers of today.

The clear, pure, penetrating quality of Marie Sundelius' soprano was splendidly adapted to singing in the open air, and as the Widow she covered herself with honors. Especially fine moments in her part were the early duet with Elijah and the truly magnificent finish of her singing in "Hear Ye, Israel." The short recitative in the second part, "Arise, Now," was one of the musical bright spots of the afternoon. Hearing her on Sunday, one understood the rapid rise which has brought her into such prominence in so short a time.

Sophie Braslau, taking Schumann-Heink's place as the Angel certainly gave no one cause to regret the absence of the elder artist. Miss Braslau has one of the very finest alto voices of any artist now before the public. Her great solo, "Oh, Rest in the Lord," won her a storm of well deserved plaudits. It was sung superbly, with a perfection of style and vocalism which Mme. Schumann-Heink at her best could not have exceeded.

Charles Harrison was the surprise of the afternoon—not to the few who knew his work, as did the present writer, but to the many to whom as yet he was only a name. His singing proved him at once one of the leading American tenors. His voice is of fine quality, strong, and pure, and he handles it magnificently. Especially remarkable is the clearness of his diction. Every word could be heard to the remotest part of the stands. The capital impression which he made with "If With All Your Hearts" at the very beginning was only strengthened by his other solo near the close, "Then Shall the Righteous," and his work in solo recitative and ensemble in between.

A Remarkable Performance

Taken all in all the performance can only be described as remarkable, when all the inherent difficulties of organizing such a great chorus, of welding the different parts together in a very limited number of rehearsals and of placing the choral mass so that it should be as little scattered as possible, are taken into consideration. Both from the spectacular and musical standpoints it was a truly

memorable occasion—one to be remembered for years by audience and participants alike.

As a Spectacle

The afternoon opened with the march in of the chorus to music furnished by the naval band of the training ship Recruit. As the various groups came onto the field in orderly ranks, the audience repeatedly burst into applause. When the chorus had been placed, Lieutenant Sousa marched to his place with an escort, and the great stands burst into cheers. Then the band from the Recruit led a procession made up of a police escort, the active members of the committee and the soloists, under escort, marching up to the platform which had been erected for Sousa and the band, amid renewed applause. The chorus, as will be seen from the photograph, was seated on benches on the ground. The disposition of the forces had been excellently planned and the acoustics proved to be excellent, notwithstanding the great space. The arrangement will be readily understood from the photograph. Sousa, had he been on the ground, would have been on second base, with the forces disposed all about him in the outfield.

The National Anthems

The program was to have opened with "The Star Spangled Banner," sung by Frances Alda, but Mme. Alda sent word that she was indisposed, so Mme. Sundelius gave a most exalted rendering of it, accompanied by the band, with all the thirty-odd thousand people on the grounds at attention.

Between the first and second parts of the oratorio Léon Rothier, the French basso of the Metropolitan, sang "La Marseillaise." This was one of the real emotional moments of the afternoon. It was evident that Rothier was profoundly moved at singing his national anthem before such a huge assemblage. He sang in a truly inspired manner and his noble voice, ringing out above the band, brought forth round after round of applause and cheers, so much so that he was obliged to add the third verse.

The Organization

Credit for the idea of giving the Thrift Festival must be given to Theodore Bauer, who conceived it after the success of the great W. S. S. concert at the Metropolitan Opera House on March 12 last, which was also principally organized by him. He proposed the outdoor festival idea to the W. S. S. committee, and was made vice-chairman in

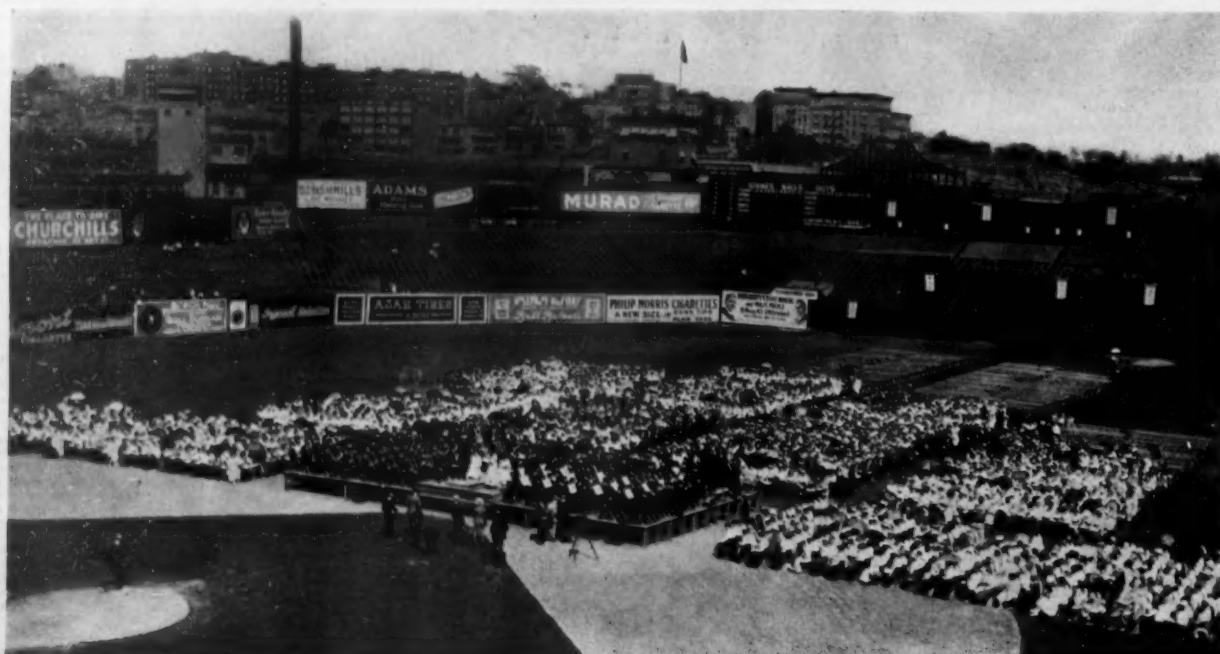
general charge of the performance. Most of the work of planning and organizing fell on his shoulders, and the splendid way in which he acquitted himself was evidenced by the complete and unequivocal success of the afternoon, which went off without one single hitch, something quite unusual in so monstrous an affair. The festival was in charge of a special committee, with Capt. Charles B. Dillingham as chairman. The specially active members, on whom the hard work fell in co-operation with Mr. Bauer, were Mark A. Luescher, finance and publicity; Joseph I. Bernat, secretary of the Greater New York W. S. S. Committee; Earl R. Lewis, of the Metropolitan box office, who was treasurer of the special committee; W. Ward Smith, in charge of the trades organizations, and William G. Stewart, who, with R. H. Burnside, arranged the field pageant and the grouping of the chorus units, an important detail which Mr. Stewart handled admirably. The other members of the committee were: Assistant treasurer, J. Louis White, and R. H. Burnside, Edwin G. Clarke, Julius Daiber, Michael J. Corcoran, Walter Damrosch, Daniel Frohman, George H. Gartlan, Giulio Gatti-Casazza, Carl Hein, Harry N. Hempstead, Louis Koemmenich, John W. Lyman, Edward G. Marquard, Tali Esen Morgan, H. O. Osgood (of the MUSICAL COURIER), Dr. Frank Rix, Arthur S. Somers, William G. Stewart, C. Mortimer Wiske and Edward Ziegler.

The Polo Grounds were donated through the courtesy of Harry N. Hempstead and the New York Baseball Club. The systematic distribution of tickets was accomplished through the co-operation of the Metropolitan Opera House, the Hippodrome, John Wanamaker, Abraham & Straus, H. C. F. Koch & Co. and Tyson's and McBride's agencies, all of whom gave their services and refused all commissions. An unique feature was the attachment of a Thrift Stamp to each ticket. Throughout the afternoon a large corps of postmen and volunteer workers went about in the audience and disposed of many stamps, a large sum being realized.

Patrons and Patronesses

The list of patrons and patronesses was as follows:

Honorary: President and Mrs. Woodrow Wilson, Hon. and Mrs. William G. McAdoo, Hon. and Mrs. Theodore Roosevelt, Hon. and Mrs. William H. Taft, Hon. and Mrs. Charles S. Whitman, Hon. and Mrs. John F. Hyman, Maj.-Gen. and Mrs. William A. Mann, U. S. A., Capt. and Mrs. Charles B. Dillingham, U. S. A., Admiral and Mrs. Nathaniel R. Usher, U. S. N., Admiral and Mrs. Albert Gleaves, U. S. N., Commodore and Mrs. R. P. Forshever, N. N. V.,



Above, left, "In Action."

The two soloists standing are Marie Sundelius (right), singing, and Sophie Braslau, waiting for her entering phrase. At the right of Mme. Sundelius, Oscar Seagle. Just beneath Sousa's music stand, Betty McKenna. Seated, half hidden by Sousa, Charles Harrison. Right, Sousa and the soloists during intermission. Left to right, Leon Rothier, who sang "La Marseillaise," Oscar Seagle (Elijah), Marie Sundelius (The Widow), Sousa, Betty McKenna (The Youth), Sophie Braslau (The Angel) and Charles Harrison (Obadiah). Below, a general view of the Polo Grounds, taken from the upper grand stand, with Sousa, his band and the soloists on the platform, and the great chorus grouped around on benches.

THE MONSTER THRIFT FESTIVAL AT THE POLO GROUNDS, NEW YORK, SUNDAY AFTERNOON, JUNE 2.

Capt. and Mrs. W. A. Moffett, N. N. V., Capt. and Mrs. W. B. Franklin, N. N. V., Mrs. Frederic W. Allen, Alfred H. Swayne, Mr. and Mrs. Edmund G. Vaughan, Mr. and Mrs. Frank D. Waterman, Mr. and Mrs. William R. Willcox, Mr. and Mrs. D. Irving Mead, Mr. and Mrs. Charles F. Minor, Mr. and Mrs. Courtlandt D. Barnes, Mr. and Mrs. Union N. Bethel, Mr. and Mrs. Peter J. Brady, Mr. and Mrs. Samuel B. Donnelly, Mr. and Mrs. Peter Finlay Dunne, Mr. and Mrs. William Henry Hayes, Mr. and Mrs. Pierre Jay, Mr. and Mrs. Adrian H. Larkin, Mr. and Mrs. Gates W. McGarragh, Mr. and Mrs. William Fellowes Morgan, Mr. and Mrs. A. C. Penn, Mr. and Mrs. Mortimer L. Schiff, Mr. and Mrs. F. Louis Slade, Hon. and Mrs. Alfred E. Smith, Mr. and Mrs. Arthur S. Somers, Frederic Strauss and Mr. and Mrs. James W. Wallace.

President Wilson sent a telegram, regretting his inability to be present in person and offering the warmest wishes for the success of the festival, a success which happily was not wanting.

The Financial Result

Handsome souvenir programs were sold, the advertisements in which netted approximately \$7,000. George R. Martin was chairman of the program committee, assisted by Eleanor Allers, Miss M. H. Ballin, E. Boice, W. P. Bradburn, E. P. Bradburn, Marguerite Davies, Miss R. Flanly, Hazel E. Gray, Marian Greenfield, Mrs. N. G. Hart, Harry C. Hutchins, Mrs. D. W. Millhauser, Katherine B. Nye, Mrs. A. Park, Elsie Robinson, Miss E. T. Sabin, Mrs. A. G. Sherwood and Percy E. Williamson. Every advertisement in the program was obtained by the members of this committee without commission. At the Polo Grounds, the programs were in charge of Bijou Fernandez and were sold by members of the New York City branch of the Stage Women's War Relief. Harry Stevens, who has the program and score card privileges at the Polo Grounds, generously waived his rights for the day.

The audience numbered well over 20,000 people, and the very satisfactory net total realized for admissions and program advertising and sale amounted to something over \$14,000. Needless to say, the committee was highly pleased at the result. The entire amount will be devoted to the educational propaganda of the committee in promoting the sale of War Savings Stamps in Greater New York.

Notes

Notwithstanding the extreme heat of the afternoon—the thermometer stood close to ninety—there was only one case of a member of the chorus (which, with soloists and band, was fully exposed to the sun) having to be assisted away, and this lady was fortunately not seriously affected.

C. Mortimer Wiske, conductor of the Newark Festival Chorus, was unable to participate actively in the preparation for the festival, as he had already left for his home in Maine before work began, but he heartily supported the project and the contingent which came from his forces was drilled by his assistant, Sidney A. Baldwin.

The War Savings committee, in a special page of the program, fittingly expressed its thanks for and appreciation of the wholehearted support accorded it by each and every member of the great volunteer force which made the festival such a success.

Aside from his musical cunning, the physical endurance of Lieutenant Sousa is remarkable. He conducted a rehearsal which lasted almost without interruption from 12 m. to 6 p. m. on Saturday, and was fresh as a daisy after three hours' work in the hot Sunday sun.

Muratore Soloist at Musique Militaire Française Concert

Lucien Muratore is to be soloist at the concert which the Musique Militaire Française will give in Carnegie Hall, New York, Thursday evening, June 6. An invitation to appear was sent the French tenor by the deputy high commissioner of France, under whose patronage the concert will be given, and was promptly accepted. Mr. Muratore will sing the "Marseillaise." There is extraordinary interest in the public appearance of the band, which has been sent to America by the French Government, and which will tour under the auspices of the War Work Council of the Y. M. C. A. All of the members of the band have seen active service and many of them have been wounded. The program for this (Thursday) evening's concert follows:

Overture, "Phedre" (Massenet); andante and finale from "Grand Septet" (Beethoven); Debrulle, Mager, Miquelle, Brin, LeRoy, Hermans and Massardo; "Rondo Capriccioso" (Saint-Saëns), Debrulle, violin, G. Truc, piano; "La Marseillaise" (Rouget de Lisle), Lucien Muratore; suite, "L'Arlesienne" (Bizet), "Rhapsodie Norvégienne" (Lalo), symphonic poem, "Dance Macabre" (Saint-Saëns), concerto for clarinet (Weber), H. L. LeRoy; hymn, "Aux morts pour la Patrie" (Fevrier), (words by Charles Peguy, killed in the battle of the Marne, September, 1914), Margy; "Sambre et Meuse" (Planquette).

Brooklyn Music School Settlement Concert

One of the musical events of the season was the benefit concert given at the Brooklyn Academy of Music on Monday evening, May 27, in aid of the Brooklyn Music School Settlement and the Army Relief Society. Through Mr. Grainger, one of the advisory council of the settlement, the services of the Fifteenth Coast Artillery Band were secured with whom Mr. Grainger played the Tchaikowsky concerto No. 1. In addition, Margaret Matzenauer, of the Metropolitan Opera Company, furnished two groups of songs, besides opening the program with "The Star Spangled Banner" and at the close leading the audience in

"America." The program was of special musical interest and variety, for not only is a piano concerto with a brass band an interesting novelty, but Mr. Grainger in solo groups always delights both critics and music lovers. He took this occasion to introduce one of his new compositions, "English Gardens," which was received with the greatest interest and enthusiasm.

Mme. Matzenauer sang with her usual art, which is a source of never failing delight. The Russian song, "On the Steppe," which was sung in the original, produced a magnificent effect, and later the "Joan of Arc" aria brought to their feet with enthusiasm the men of the French Garde Republicaine Band, who were guests of honor at the concert. Mme. Matzenauer responded with "La Marseillaise" as an encore, which marked the patriotic climax of the evening.

The patriotic note was further emphasized by the presence of large numbers of men in uniform and officers from Fort Hamilton, where the Fifteenth Coast Artillery Band is stationed.

Mme. Alda's Monster Navy Concert

Memories of "Uncle Tom's Cabin," with two Topsy's, two Little Evass, two Uncle Toms and two Simon Legrees, will be entirely wiped out by the aggregation of "five of the world's greatest tenors"—as the Herald headline truthfully called them—on the stage of the Metropolitan Opera House the evening of June 10. The occasion is a concert being organized by Frances Alda, who is chairman of the National Committee of Music of the Department of Navy Recreation, and the proceeds will go to supply the men of the navy with everything they need in the way of music.

The five tenors are Enrico Caruso, John McCormack, Giovanni Martinelli, Hipolito Lazaro and Lucien Muratore. The latter has promised to appear subject to withdrawal if he is obliged to sail sooner for France, where he



JAPANESE SOPRANO ENJOYS AN AMERICAN SUMMER.

Tamaki Miura, the celebrated little Japanese prima donna, who did not go to sing at the Colon, Buenos Aires, this summer on account of the difficulties in transportation, has been enjoying a rest at New Haven, Conn. In the accompanying snapshots, the singer is shown (top) testing her equilibrium on the rocky base of the tea house. (Below) On the veranda of the East Rock Tea House near that city. Mme. Miura will be heard extensively in concert next season. She will also sing in opera.

MAY PETERSON SOPRANO

Some important dates she has filled this season

Opera: November 29th, Carmen, Micaela
December 10th, " "
December 20th, La Boheme, Mimi
January 12th, " "
January 30th, Carmen, Micaela

Festivals:

Milwaukee—With Chicago Symphony, April 1.
Richmond, Va.—With Russian Symphony, May 1.
Mt. Vernon, Iowa—Chicago Symphony, May 4.

Orchestral Concerts:

Boston Symphony Orchestra—"Mahler's Resurrection Symphony" January 21-22.
St. Louis—Pageant Choral Society, "The Golden Legend," March 12.
Boston—Cecilia Society, "Children's Crusade," April 18.

In addition to numerous recitals

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is going to spend the summer—and sailing dates are so uncertain nowadays.

Mischa Elman, violinist, and Harold Bauer, pianist, will be the only other soloists outside the roster of Metropolitan stars.

In order to make room for all the artists the concerted numbers, including the trio from "Faust," quartet from "Rigoletto" and the sextet from "Lucia" will each be sung with twice that number of singers. Those taking part will be Frances Alda, Claudia Muzio, Sophie Braslau, Anna Case, Mabel Garrison, Kathleen Howard, Lenora Sparkes, Adamo Didur, Antonio Scotti, Pasquale Amato, Leon Rothier, Giuseppe de Luca and Andreas de Seguro. In addition to the Metropolitan Orchestra there will be the bands of the United States Marine Corps, with Lieut. John Philip Sousa, U. S. M. C., and Roberto Moranzoni and Pierre Monteux as conductors, and the full chorus of the opera company.

Ethel Barrymore will recite, and it is hoped to have Josephus Daniels, Secretary of the Navy, present for an address. Another feature, aside from the music, will be living statuary, symbolizing "The Spirit of the Navy."

Noted Artists at Vanderbilt Home

A remarkable series of concerts was presented at the home of Mrs. Cornelius Vanderbilt, Fifth avenue, New York, for the benefit of the second American Red Cross War Fund drive, beginning Monday afternoon, May 20,

and ending Sunday evening, May 26. There were four-teen concerts, which were made possible by the generous co-operation of prominent members of the Metropolitan Opera Company, the Chicago Opera Association and well known concert singers and instrumentalists. Those appearing were: Clarence Whitehill, baritone; Marcia van Dresser, soprano; George Barrère, flutist; Charles Albert Baker and Francis Moore, accompanists; May Peterson, soprano; Julia Heinrich, soprano; Margaret Dunlap, contralto; James Riley, baritone; Ellen Kellar, violinist; Josephine Jacoby, contralto; John Barnes Wells, tenor; Alexander Russell, accompanist; Carlos Salzedo, harpist; George Reinher, tenor; Mathilda Locus, pianist; Amparito Farrar, soprano; Harriet McConnell, contralto; Ruth Draper, diseuse; Carolina Beebe, pianist; Marguerite Sylva, contralto; Lucille Collette, violinist; Odette le Fontenay, soprano; Harrison Brookbank, Lieut. H. C. Hilliam, accompanist; Cecil Arden, contralto; the Trio de Lutèce, Walter Green baritone; Povlo Frijsh, soprano; Eva Didur, soprano; Jacques Grunberg, pianist; Frederick Gunster, tenor; Harry Gilbert, accompanist; Harriet McConnell, contralto; Florence Hinkle-Witherspoon, soprano; Herbert Witherspoon, bass; Marie Tiffany, soprano; Elizabeth Wheeler, soprano; William Wheeler, tenor; Olive Kline, soprano; Reinald Werrenrath, baritone; Carolina Lazzari, contralto; Selma Locus, Vernon Stiles, tenor; Margaret Keyes, contralto; Leon Rothier, basso; Mana Zucca, pianist-composer; Paul Kefer, cellist; Edwin Grasse, violinist; Amparito Farrar, soprano; Mme. Namara, soprano; Dorothy Berliner, Tom Dobson, Corrine Wolertstein, accompanists; Florence Wessels, Miss Valentine, Harry Gilbert, Miss MacClure, accompanists.

Red Cross Thanks to Elman

The MUSICAL COURIER of May 30 had a full account of the great Red Cross concert at Cincinnati which brought together the two famous violinists, Elman and Ysaye. Mischa Elman on his return to New York received the following telegram of thanks from the Cincinnati Red Cross Society:

Made report today of your concert here benefit Red Cross. Total realized was thirty three thousand five hundred. We are indebted to you more than can be expressed for the success obtained. (Signed) J. S. DREWRY, Captain Team W.

A Busy Week for Yvonne de Tréville

Three appearances for patriotic song service are on the calendar for Yvonne de Tréville in New York this week. One at the National Music Show for the fund for records for soldiers and sailors; one at the Criterion Theatre for the Red Cross, and one in Brooklyn for the Patriotic Song Committee.

At these last two concerts, Mlle. de Tréville will sing three of the newer publications—"Dear Lad o' Mine," Gena Branscombe; "The Americans Come," Fay Foster, and "The Spirit of the Red Cross Speaks," Horatio Parker.

FRANCES NASH

"A Pianistic Galli-Curci"

Direction: EVELYN HOPPER

(Steinway Piano)

Aeolian Hall, New York City

GUILMANT ORGAN SCHOOL ANNUAL COMMENCEMENT

Governor Whitman Attends and Makes an Address

A very much greater number of policemen than is usually required to keep musicians and music students in order made the Old First Presbyterian Church conspicuous to New Yorkers who happened to be passing through Fifth avenue on Tuesday evening, May 28. Why did the commencement exercises of the Guilmant Organ School re-



Photo by Paul Thompson.
HON. CHARLES S. WHITMAN,
Governor of New York.

quire such a visible expression of the power of the law? Had the genial Dr. Carl grown belligerent or the eloquent Rev. Dr. Duffield let patriotism become rampant?

The mystery was solved, however, when His Excellency the Governor of the State of New York, Charles S.

Whitman, entered the church to hear the pupils of Dr. Carl play the organ, and to present Captain, Chaplain, Pastor, Dr. Duffield with a gold medal and a Star Spangled Banner on a silver staff. When the policemen saw that the Governor did not assault any one or hack off pieces of the Gothic architecture as memorials to be contemplated in the rural solitudes of Albany they shook their heads sadly and departed, leaving the politician in the charge of the officers of the Coast Artillery who filled a quarter of the church, and under the benign influence of the Rev. Dr. Duffield, who had Mr. Whitman in the pulpit beside him. Whether the politician from Albany was on his good behavior or not cannot be said by a fastidious music critic who is not in the habit of associating with governors, but Mr. Whitman certainly gave no evidence of the corruption on which law makers and directors are sometimes supposed to thrive. He made an address to the multitude which crowded every available square inch of the church. He said that though the Presbyterian Church was occasionally considered narrow and interested only within its own four walls, the church of which Dr. Duffield was pastor was a shining exception. The fact that organists of the highest class were being trained to make music in churches of every denomination throughout the United States was enough in itself to prove that the Old First Presbyterian Church of New York, which harbored the Guilmant Organ School so ably directed by Dr. William C. Carl, was exerting an influence for good far beyond the confines of its walls. Mr. Whitman did not confine his remarks entirely to music. If he had given his attention exclusively to that interesting art, like a good pupil of the Guilmant Organ School, he never would have become Governor of the State of New York, and he would not have been able to announce that New York State had sent 235,000 men to the war.

The Rev. Dr. Howard Duffield was so impressed with the gubernatorial eloquence that he threatened to propose Mr. Whitman as pastor of the new congregation about to be formed by an amalgamation of Presbyterian churches, whereat the Governor laughed a defiant Siegfried laugh and dared Fafner to come on. Continuing his speech, the pastor told of his own early struggles with the organ and how five finger exercises baffled a boy who had not even enough talent for one finger. He said that in time he had learned to manage indifferently well the two pedals of a bicycle, but that when he contemplated the octave and a half of organ pedals he felt that he would need the anatomical equipment of a centipede. He expressed his deepest gratitude to the detachment of officers and men of the Ninth Coast Artillery of the New York National Guard who had given up a whole evening of their valuable

time under the stress of military duty to honor him, their chaplain, with their presence on this occasion and he said that friendship was the most precious possession a man could have and that without it the richest man in the world might as well live in the desert of Sahara.

The medal which Governor Whitman pinned on the



PHILIP BEROLZHEIMER.

khaki coat of Dr. Duffield was the "William C. Carl gold medal" furnished by the generosity of Philip Berolzheimer, who has set aside the income of Liberty Bonds for the annual purchase of the medal to be given to the best of the Guilmant Organ School pupils. The first medal struck from the die was given to Dr. Duffield, professor of



THE 1918 GRADUATING CLASS AND MEMBERS OF THE FACULTY OF THE GUILMANT ORGAN SCHOOL.
Seated, left to right, Ruth Palmer Sullivan, Clement R. Gale, Dr. William C. Carl, director of the Guilmant Organ School, Warren R. Hedden, Lillian Ellegood Fowler; standing, left to right, Brayton Stark, Frank B. Rickard, Andrew J. Roth, Herman F. Siewert, Paul F. Padden, N. Willis Barteaux, Albert Benjamin Mehnert.

hymnology, whose liberality in giving his church as a home for the Guilman Organ School in 1899 had made the establishment of the school possible.

In presenting the United States flag in silk to Dr. Duffield—a gift from the pupils of the school—Mr. Whitman said in part, when referring to the troops abroad: "We know they will glorify this flag, which stands for everything we all love, by their heroism, and that, crowned with



THE FIRST "WILLIAM C. CARL GOLD MEDAL," donated by Philip Berolzheimer and presented by Governor Charles S. Whitman to Dr. Duffield, pastor of the Old First Presbyterian Church, as a testimonial to his generosity in providing a home for the Guilman Organ School in 1899.

glorious, complete and final victory for the right, they will return with it unsullied, although perhaps stained in blood." Then Joseph Bonnet, the French organist, played "The Star Spangled Banner."

When the Rev. Dr. Duffield got into fighting trim he reminded his hearers that the Allies had the spirits of Joan of Arc, Cromwell and Lincoln fighting with them and that the enemy had no such spiritual comfort. He pointed out that not one of the poets, musicians, thinkers of Ger-



THE SILVER MOUNTED FLAG PRESENTED TO DR. DUFFIELD BY THE PUPILS OF THE GUILMAN ORGAN SCHOOL.

many had been Prussian, and he characterized Prussia as "a nest of brutes and pirates from the beginning." The program of musical works as played by the pupils of the Guilman Organ School was as follows:

Processional: In dulci Jubilo (MS.).....Henry Seymour Schweitzer (Dedicated to Mr. and Mrs. Philip Berolzheimer) Post-Graduate, '04
Played by Grace Konkel, '17

Première SymphonieAlexandre Guilman
Largo e maestoso. Allegro.
Brayton Stark, '18
The Great G Minor Fugue.....Johann Sebastian Bach
Albert Benjamin Mehnert, Post-Graduate, '18
Christmas ChoraleJohann Pachelbel
Andrew J. Roth, '18
Matin ProvencalJoseph Bonnet
Herman F. Siewert, '18
Second Organ Sonata.....Felix Mendelssohn-Bartholdy
Introduction. Adagio. Allegro.
Ruth Palmer Sullivan, '18
Allegro from the Sixth Sonata.....Alexandre Guilman
George R. Ulich, '18
Pastorale in E MajorCésar Franck
Frank B. Rickard, '18
Toccata from the Fifth Organ Symphony.....Ch. M. Widor
Lillian Ellegood Fowler, '18
Canon in B MinorRobert Schumann
N. Willis Bartheaux, '18
Rhapsodie CatalaneJoseph Bonnet
Paul F. Padden, '18

Herman F. Siewert did not play. Uncle Sam had called him to the colors and put a more terrible organ of destruction into his hands. His silence was very golden on this occasion and received a tremendous round of applause.

After the diplomas had been presented to the successful candidates, a Recessional, "Song of Victory," was played by Harold Vincent Milligan, the composer of the work, and a post graduate of the Guilman Organ School. Finally the Governor departed, the soldiers marched away, the pupils went home happy with their diplomas, and the Old First Presbyterian Church was darkened for the night with another notable event to its credit. And now the pupils commence their longer studies in the world where the knocks are sometimes greater than the rewards. If they succeed they add a lustre to their Alma Mater, but if they fail they cannot blame the excellent instruction they received at the Guilman Organ School.

Banquet in Honor of Governor Whitman

Wednesday evening, May 29, Philip Berolzheimer gave a banquet in honor of Governor Whitman, in the grand ballroom of the Waldorf-Astoria, New York. This was one of the most elaborate functions ever given here. Otto A. Rosalsky acted as toastmaster, and speeches were made by Governor Whitman and the Rev. Dr. Howard Duffield, as a compliment to Governor Whitman. Joseph Bonnet played "The Star Spangled Banner" on the organ. The musical program was given by the Elsa Fischer String Quartet, and Dr. Carl played "La Marseillaise" in honor of Mr. Bonnet. A mammoth Italian sunken garden filled with rare flowers and playing fountains was the main decoration. Flags covered the walls. Handsome souvenirs of the occasion were presented to the guests. Those present were:

J. K. Andrews, Hon. Herbert C. Ansoorge, Philip Berolzheimer, Hon. Alexander Brough, Emil Berolzheimer, William S. Bennett, Hon. William Blau, Lieut.-Col. George W. Burleigh, Joseph Bonnet, Hon. William Bondy, Hon. Thomas C. T. Crain, Edward R. Carroll, Dr. William C. Carl, Hon. Frank J. Coleman, Major Charles A. Clinton, W. S. Coffey, Lieut.-Col. Howard E. Crall, Hon. John C. Clark, Hon. John P. Clarke, Ralph A. Day, Hon. Victor J. Dowling, Dr. Fellowes Davis, Jr., Major Edward C. Delafield, Col. John Ross Delafield, Hon. John R. Davies, Rev. Dr. Howard Duffield, Hon. Thomas F. Donnelly, Capt. Frank E. Davidson, Hon. Richard E. Enright, A. L. Erlanger, James H. Einstein, Hon. Rufus E. Foster, Samuel Falk, Hon. George B. Francis, William Fox, Hon. Clarence H. Fay, Hon. I. F. Fischer, Hon. Warren W. Foster, F. C. Fleming, Hon. Edward R. Finch, A. S. Gilbert, Hon. Charles

L. Guy, Hon. Leonard A. Giegerich, C. R. Gale, Hon. George B. Glynn, Charles E. Heydt, William W. Hoppin, Hon. Francis M. Hugo, Hon. W. B. Howell, Major William L. Hodges, Major F. L. V. Hoppin, I. B. Hopper, James Henry, Commodore Louis M. Josephthal, Hon. Alfred J. Johnson, Hon. Morris Koenig, L. Laffin Kellogg, Samuel S. Koenig, Capt. L. A. Keyes, Hon. F. J. L. Kracke, Hon. Frank C. Laughlin, H. Murray La Mont, Marcus Loew, G. F. Lamb, Lieut. Ethelbert I. Low, Joseph Levenson, Hon. Harry E. Lewis, Hon. Louis Marshall, Hon. John F. McIntyre, Hon. Julius M. Mayer, Hon. James E. MacBride, Major Edwin W. Moore, Frederick L. Marshall, Schuyler M. Meyer, Hon. Edgar S. K. Merrell, Hon. James T. Malone, Hon. Henry Morgenthau, Hon. Charles C. Nott, Jr., Hon. Courtlandt Nicoll, S. L. Norton, Herman D. Nessler, Hon. Albert Ottinger, Hon. Nathan Ottinger, Henry Ollesheimer, Albert F. Peck, Virgil Prettyman, James L. Parson, Capt. Horace F. Pomeroy, Capt. John Moore Perry, John Quinton, Hon. William L. Ransom, Hon. Otto A. Rosalsky, Hon. D. J. Riordan, Edward S. Rothschild, Clifford Seasongood, Philip Seasongood, Henry L. Stoddard, Hon. Samuel Strasbourger, Max D. Steuer, Lieut.-Col. A. P. Schermerhorn, Hon. Clarence J. Shearn, Capt. Barrett P. Smith, Capt. George R. Satterlee, Hon. Isaac Siegel, Hon. Henry D. Sayer, Otto Shulhoff, Capt. Paul Gilbert Thebaud, Hon. Frederick A. Wallis, Hon. Leonard M. Wallstein, Hon. Colin H. Woodward, Hon. Thomas W. Whittle, Hon. Travis H. Whitney, Capt. H. Pushae Williams, Adolph Zukor.

Music's Debt to Shelbyville, Ill.

Shelbyville, Ill., is credited with producing more celebrities, according to the population, than most cities of 5,000 inhabitants. "Uncle Joe" Cannon first hailed from Shelbyville. Judge Anthony Thornton and Abraham Lincoln were both Circuit Riders as lawyers through that section, and the great Lincoln-Thornton debate took place in the old Shelbyville Court House. Charles L. Wagner, the Galli-Curci-John R. McCormack-Frances Alda-Rudolph Ganz, impresario, and L. E. Behymer, the noted California and Great Southwest impresario, clerked at the news stand in the post office lobby at Shelbyville. Augusta Cottlow, the pianist, was born in Shelbyville. Emma Abbott and Marie Litta both made early debuts in classic Shelbyville, and Jessie Bartlett Davis effected her debut there in "Pinafore," when the Chicago Church Choir Pinafore Company was "trying it" on the Shelbyville canines. The "boy managers," Wagner and Behymer, officiated at those performances in the little Illinois town referred to in the preceding lines.

Zucca Works Popular

Mana Zucca's "Poeme Heroique" and "Valse Brillante" are destined to become very popular. Leading music colleges are using them. Among those who have played these compositions during the last week are: Mildred Turner, at the Normal School, Ellensburg, Wash.; Adeline Fisher, Union Hill, Weehawken; Emily Stefel, Wheeling, W. Va.; Angeline Rivers and Cecelia Weaver, at the Academy of Our Lady of Good Counsel, Mankato, Minn.; Anne Halpan, New York, and Miss Platt, at Springfield.

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Don't do your bit—do your best.

Congratulations to Samuel Gardner. Known as a violinist of parts, he proved the thoroughness and excellence of his general musicianship by winning two composition prizes at one time.

The MUSICAL COURIER learns that Luigi Montesanto, an Italian operatic baritone who is singing this summer at the Teatro Colon, Buenos Aires, has been engaged for the Metropolitan Opera and will sing there next season.

American citizenship, or a declaration of intention to become a citizen, will be insisted upon in unionizing the Boston Symphony Orchestra, according to F. C. Kingman, president of the Boston local of the Musicians' Protective Association.

Under the copyright law of 1909, President Wilson last week issued a proclamation giving to citizens of France the right to copyright within the United States musical compositions by French composers and parts of musical instruments serving to reproduce mechanical musical compositions. France has extended reciprocal rights in the same matter to American citizens.

Confirmation comes from Boston that its symphony orchestra is being unionized and that the American Federation of Musicians is doing everything possible to aid the Boston Symphony in keeping up its morale and its high musical standards. Unionization should not affect the playing power or artistic ability of an orchestra, and belief to the contrary is neither wise nor patriotic at this or any other time.

A communication to the MUSICAL COURIER: "The U. S. Hospital Ship Mercy has a small orchestra passionately anxious to get hold of some music. The musicians are equally divided between those who want the newest ragtime and those who want the earliest classics." Now then, publishers—who will be the first to send some orchestrations of either class to Surgeon Charles Moots, U. S. S. Mercy, Yorktown, Virginia, who is organizing the orchestra?

In this issue the first of a series of articles written by a well known vocal authority is published. The articles are unsigned because the writer felt that his motives might be misunderstood. In presenting these articles he has no axe to grind, but merely submits his principles for consideration by members of the teaching profession. Without doubt there will be some who do not agree with the writer, who claims that the standardization of tone production can be accomplished only through the teachers' ana-

tomical knowledge of the vocal organ and its application. What natural laws are to be observed for free tone emission, and how to recognize and eliminate the muscles that produce interference and rob the tone of its full quota of overtone. The writer goes further in saying that tone has nothing to do with quality, character or interpretation, but is simply a question of knowing how to continue instruction and avoid all elements of strain, effort and physical contortion. He believes that people who undertake to train voices should be made to demonstrate their knowledge of the pathological structure of the voice before a body of physicians. Also, that there should be no difference in tone production among the pupils of the same teacher.

The call is out for musicians of all branches of the art to go to France and entertain our boys over there, who crave amusement of all sorts—and especially music—as a relief from the unusual physical and nervous strain of their work. Many capable artists of the first rank have volunteered and many more undoubtedly will. One or two instances have been reported to us in which an artist of distinction, wishing to volunteer, has been discouraged and rebuffed by unsympathetic treatment on the part of some of those who have the matter of sending them over in charge. This discourtesy was without doubt entirely unintentional and resulted only from a lack of acquaintance with the musical world on the part of the officials. In such a case, the artist should make all due allowances and remember that the great object to be kept in mind is that of making music—in spite of its age and development, still too often regarded by the unmusical as a purely ornamental and useless art—do its bit to help along the cause in which we are all so vitally interested. Do not let any little wound to your pride deter you from performing what is a patriotic duty of the first importance.

America has something genuinely unique in music educational establishments—a school devoted exclusively to the study of organ and kindred musical branches. It is the Guilman Organ School organized in 1899 by Dr. William C. Carl with the late Alexandre Guilman as honorary president, and holds the honor of being the first distinct organ school in America where students could study the organ and theoretical subjects, each of which are specialized. Unusual advantages have brought the institution up to plane of the highest standards and its graduates already number into the hundreds. A large percentage of them are holding positions in New York City in many of the large churches, theatres, and institutions of learning. Six free scholarships are offered annually through the generosity of Mr. and Mrs. Philip Berolzheimer, who have also provided a fund to create the "William C. Carl Gold Medal," of which the first was presented by Governor Whitman to the Rev. Dr. Howard Duffield, chaplain and professor of hymnology in the school, at the recent commencement exercises, upon which occasion the Governor also presented to Dr. Duffield an American flag from the alumni association of the Guilman Organ School.

The \$100,000 which John McCormack set out to raise for the American Red Cross by giving concerts, was completed last week in Newark, N. J., with an \$11,000 house, and the tenor at once wired the goods news to the President, who in turn congratulated McCormack warmly. In this connection, it is well to remind certain narrow visioned persons who think concerts for personal profit by the big artists should be stopped during the war, that these same artists have been the means of raising millions of dollars for the Government during the loan and other patriotic drives. It is a matter to be proud of, that our nation has resources enough to pour billions into war funds and yet be able to retain enthusiasm enough, and have money enough, to patronize musical art in such distracting times as these. The European countries at war tell one another continually how many theatres they keep going and how much activity they maintain in concert and operatic affairs. The purpose of such propaganda is to demonstrate morale, financial security, and the confidence with which the people regard the outcome of the struggle. There is no reason why America should be different, and even think of depriving its citizens of spiritual upliftment and artistic stimulation. Concerts and opera should continue—the more the better, the more, the greater the uneasiness and discomfiture of the enemy.

MELODY FIRST

Melody is all that the world asks for in music. Everything else—harmony, counterpoint, orchestration—are mere accessories which are useful only as means to set off the melody.

When the composer begins to take a special interest in his elaborate harmonies it is time to hang out the danger signal. He will say that his music has melody in spite of the many changing chords underneath it. He will demonstrate that there is a recognizable theme above or through all his contrapuntal passages. No doubt there is some kind of melody or theme in every composition, but not the kind of theme the ear of the public desires to hear. That is the crux of the whole matter. If the melody has not lyrical beauty or strength it is a failure, for the basis of music is lyrical, not dramatic.

The composer may introduce dramatic effects in his lyrical works in the same way that Shakespeare has used lyrics from time to time in his dramatic works.

Beethoven's works would have been shelved immediately had they consisted of dramatic effects with the exception of a singable tune once or twice in a symphony.

Is it too much to say that it is Bach's melodic beauty which raises his "Forty-eight Preludes and Fugues" so high above the wonderfully clever "Forty-eight Canons and Fugues" of the learned Klengel?

Chopin's harmonies are beautiful beyond description, but it is the themes, the melodies, the tunes, of Chopin that linger in the memory and haunt one at unexpected moments.

Wagner, too, lives by his themes. Remove the melodic fragments which Wagner has scattered with so lavish a hand on his dramatic stream and all the magical charm will vanish.

It is probably useless to tell a composer to be melodic, for it is certain he will be if he can, and he cannot be so merely by wishing. It is true that every age has a more or less different kind of melody. Styles change in music, as in most things. But it is surprising to see how little the changes are in melody compared with the revolutions in harmony and orchestration.

Handel's orchestra is almost barbaric to our ears. His contrapuntal treatment is practically obsolete today. Some of his melodies seem as new as if they had been written last week.

In the operas of Gluck we find old fashioned harmonies, monotonous orchestration, fragmentary treatment of choral effects, and other evidences of a ruder age than ours in operatic composition. Many of Gluck's melodies, however, are as fresh as when they first were sung in Paris and Vienna a century and a half ago. That is why Gluck's operas have kept the stage. The same may be said of Mozart.

We are not decrying the importance of harmony and counterpoint, style and form, orchestration, or the art of writing properly for the voice or instrument intended. We are only raising a warning finger to young composers to remind them that melody is the human face of music. All else is clothes.

Even the clothes seem stiff on a wax figure in a dressmaker's window, and the thick brocaded harmonies on a dead and placid melody have something unreal about them.

The simple, unpretentious harmonies at which some of the younger composers scoff, but which drape the beautiful and animated melodies of the great composers, are not to be despised.

The ability to write beautiful melody belongs in the main to youth. Older men think, reason and philosophize, but do not fall in love, give way to emotional impulses, or write melodies. That is why the late works of old composers are not rated as good as their younger compositions. It is the heart and not the head, metaphorically speaking, which composes melodies.

VARIATIONS

By the Editor-in-Chief

Camouflage

The June sun shines warmly and invites one to soul loafing and journalistic vagabondage. In such moods we always "pull open our little emergency drawer and bring forth the matter contemptuously neglected in the weeks when we have ideas of our own and are in lucky possession of news happenings that cry for our sage comment.

Pepito Pops Up

On top of the pile we find a letter, written in Madrid under date of April 15, 1918, by Josefa Rodriguez de Osorio (mother of the one time piano prodigy, little Pepito Arriola) to Alberto Jonas. That pedagogue had taught the gifted boy, and was responsible for the lad's repertoire when he toured Europe and America. Now that he is grown up, the family traditions are to be kept alive—but read the letter:

MY DEAREST FRIEND—You may perhaps think that we have forgotten you, the great master, to whom my son owes everything that he knows and that he is now. But that would be a mistake. A serious cause has been the reason for our silence.

My poor husband had been suffering long from cancer of the stomach, and my life was one of bitterness, for he was in pain day and night, and nothing could be done to relieve him. The fatal end came on December 11, and I still am mentally and physically a wreck.

As soon as everything connected with his testament has been attended to I shall at once bring to you to New York my youngest daughter, Carmencita, now just ten years old, in order that she may study with you. She is really still more gifted than Pepito. You will acknowledge it when you hear her.

The Letters of Wagner

We refer to Charles L. Wagner. Samples of the letters he receives have been published ere now in these columns. Here is another specimen:

Jacksonville, Fla., May 18, 1918.

Charles L. Wagner, 511 Fifth Avenue, New York:

DEAR SIR—Have noticed your advertisement in the MUSICAL COURIER, and would appreciate it immensely if you would write and tell me if you give lessons in singing. I am passionately fond of singing, and would love to start taking singing lessons.

I've taken a few piano lessons, and now I want to take singing.

Kindly let me know real soon.

Yours truly,

MADELINE M. RENNA,

1410 Myrtle Avenue,
Jax., Fla.

The Home Prophet

Walter Pulitzer very graciously sends us some verses, for which he gives "Variations" the reproduction rights. The poetizing Pulitzer's stanzas follow:

WHENE'ER YOU SING.

A thousand fancies come and go,
Rare orchids 'mid the daisies grow,
Sweet voices ring across the snow,
Or seas sob in their ebb and flow—
Whene'er you sing!

Blue mountains rear their crests on high,
Kings sit alone 'midst revelry,
Palms pierce the forest to the sky,
Processions, torch-lit, pass me by—
Whene'er you sing!

Life's sordid cares of ev'ry day
Are overpowered and shut away,
All unrestrained the fancies play,
From glad to sad, from sad to gay—
Whene'er you sing!

But I must add, oh maiden fair!—
My views your father does not share.
The room he'll leave, the door he'll slam
And right out loud he'll swear, "Oh, d—n!"
Whene'er you sing!

Anonymous

"That singer who performs poor songs simply because they are American and not because they are good songs, is indulging in a most harassing form of American 'Schrecklichkeit.'"

Lucas' Lyric Muse

Clarence Lucas heard a bright young singer say the other day that she would like to sing in the open air for the Red Cross because she would then be like a good little girl—seen but not heard. Then Clarence sat down and penned this, which has nothing to do with the foregoing anecdote:

Over there—
Over there—
They will all be singing Cohan over there,
For the melody is snappy,

And the words are bright and happy,
And the song is in the air

Over there,
Where the boys are, over ocean,
Full of duty and devotion,
Trying hard to get a notion
Of the language and commotion
Over there.

Baiting Brahms

Our old friend Ernest Newman is out with another of his unvaryingly brilliant musical essays in The New Witness, London. This time Ernest treats of the silly notion that everything a classic does is to be admired, and merely because he is a classic. The Newman contention is that manner and mannerism should be disassociated, and inspiration and professionalism be not confused. "Music differs from poetry in that a certain amount of traditional technic has to be learned if a man is to say easily what he feels it within him to say; and this traditional technic, where it is found at its most consummate in a composer of less than the very first rank, makes him its slave instead of his being its master."

Brahms, says E. N., shows in much of his work too obviously the processes of manufacture, to make it really good art. He quotes a London Times writer who asserts that the Brahms system is, in effect, a way of "saying nothing with a grand air." Newman himself puts it this way: "Brahms frequently goes on talking, talking, talking, until he can think of something to say."

Then Newman jumps on Brahms' song "An ein Bild" (op. 63, No. 3), and says some impressive things about it:

The pianoforte part is made up out of variations, augmentations, diminutions and inversions of the first five notes of the vocal melody. In theory, no doubt, but in the main only in theory, this gives unity to the song; an equal or superior unity could have been attained by other means, and certainly by a much less lavish display of the contrapuntal possibilities of this one fragment. Moreover, since it is only a game of skill that Brahms is playing, it can be played more audaciously than he has chosen to play it; any intelligent young student, or perhaps even his professor, could easily introduce this melodic fragment in counterpoint in several other places. The song is not, as the Brahmsians claim, a supreme specimen of the art that conceals art, but a supreme specimen of the art that shows the bare bones of art. It is the mere braggadocio of professionalism; skill is used in the first place for skill's sake, and only secondarily for expression's sake.

It is only natural, concludes our author, that this is the kind of thing in art the professors admire, because it is the one thing in art that can be taught. The problem is, how to give the young composer a technic that shall be adequate to all the needs of his thought and yet remain the servant of his thought instead of becoming, as it so often did in Brahms, his master.

A good suggestion is that some one write a book for students, quoting from the masters, to show what should not be done. "What a collection of awful warnings we could make from Brahms alone! In him, more easily than any one else, we could study the mummifying effects of professionalism on the professional."

Another Kind of Composer

In the New York Sun Magazine of May 25, 1918, David Stanley Smith, composer and music pedagogue at Yale, says some very sensible things, the kind of things composers say only rarely, chiefly because they nearly always are expected to talk ecstatically and exaggeratedly in newspaper interviews. Said Smith:

I never write any articles for musical magazines, but now and then I have opinions, particularly about how, as is said now, American composers should build their compositions upon negro and Indian themes. For my part I prefer to take what I find myself and make it as beautiful as I can, rather than to adapt the feeling of two races with which I have nothing in common but geographical locality.

Let the musical product be what it may, modern or old fashioned. The world accepts things on the grounds of good and bad and cares nothing at all for the form if the matter is there.

I'm sick of the modern moaning and groaning about fate. So you'll find little that is plaintive and gloomy in my composition.

Who would not prefer to build his orchestral compositions upon themes of his own creation, the fervent expression of his own inner life, rather than to borrow and develop ideas of primitive men with whom he has only a geographical relationship?

A natural style is something more than a conscious assimilation of influences from without. It is wholly a personal and subjective expression.

Where Sousa Belongs

Another piece of writing inspired by Lieutenant Sousa and his 300 musical jackies, comes to us via the Cleveland Press:

I listened to
Sousa's band
When it played
On the City Hall lawn;
And every time
It marched
In the streets
I followed it;
And I heard it
Every time it played
In the city parks
And I paid twice
To hear it at the ball park.
And all the time
I was listening
I was kind o' chokey
And wished that band
Was sent away—
To France or England,
Where only the soldiers
And sailors
Who are fighting
Can listen to the music.
It's too good for
Us fellows
Who stay home.

Sheriff, Do Your Duty

When the new law affecting useless idlers is being enforced to the limit, we should like the authorities to apprehend also:

The average person who writes patriotic songs.
The student of, or player upon, the ukulele.

Those nonserving musicians who take part in camp concerts for personal advertisement.

The bass drum player in a Mozart adagio.

The music critic who deceitfully says: "We shall watch the young artist's future career with deep interest."

The incompetent music teacher.

The manager who does not manage.

The persons who come to blows about the merits of violinists.

The chap who tells you why the Galli-Curci and Heifetz popularity won't last.

The calamity croakers who think—and have thought since 1914—that all music is going to the demnition bowwows.

Variationettes

Those 10,000 voices at the Polo Grounds last Sunday did not make as much noise as a single press agent complaining last week to the MUSICAL COURIER that an item about his prima donna had been left out of the current issue.

Musical managers are the best music critics. What they say about their own artists and about those under other management always is impartial, correct, and honest.

We do miss the absence of news paragraphs about Richard Strauss. He always used to help out so obligingly during the dull season.

To judge by what returned Americans say about food conditions and reduced girths in Germany, we are led to conclude that the added wonders of the world have arrived, in the shape of a hipless Brünnhilde, a paunchless Siegfried, and a straightfront Isolde.

Melba and Galli-Curci journeyed together from Los Angeles to San Francisco recently. Very appropriately the train that carried them was that famous Southern Pacific express, The Lark.

Alfred Hertz, returning to San Francisco recently from New York, says that California is an ideal place in which to hold an annual May festival, of the kind Mr. Hertz attended and studied recently in Cincinnati. His list of local novelties for the San Francisco Orchestra concerts next season will include: "Three Jewish Poems," by Ernest Bloch; also a work for cello and orchestra by the same composer, entitled "King Solomon"; symphony in E flat by Georges Enesco; "Une Nuit sur le mont Chauve," Moussorgsky; "Sadko," Rimsky-Korsakoff; "Procession," "Nocturne," Henri Rabaud; "Baba Jaga," Liadoff; "Sarabande," Roger-Ducasse; "Lucifer," Hadley.

The California musical spirit was manifest again recently when John D. McKee, president of the San Francisco Mercantile National Bank, donated the use of his home and estate at Lagunitas, Cal., to the

Chamber Music Society of San Francisco, for the purpose of assuring the organization comfort and quiet during the time of its summer period of practice.

If women had the vote in Massachusetts, friend H. T. Parker would not be writing such paragraphs as this one, in the Boston Transcript:

"Sir T. Beecham is reported to be likeminded with Sir H. Wood about the efficiency of women in orchestras. No less than did Sir Henry, Sir Thomas finds them slovenly in work and careless of discipline; while, with a long opera, they are quite without energy in the music of the final act."

Some one said to Anne Shaw Faulkner: "I am thinking of sending some music to the soldiers in France. Would I injure their morale by despatching Schubert's 'Serenade,' or ruin their morals with 'Where Did Robinson Crusoe and His Man Friday Go on Saturday Night?'"

Henry T. Finck wishes to be known as plain Farmer Finck while he is summering at Bethel, Me., raising vegetables in his war garden. He says that the air is wonderful at Bethel but has not yet cured him of the ear noises (Tinnitus aurium) caused by some of the bad music he heard in New York last winter.

We love this line in one of the stories of Fannie Hurst's "Gaslight Sonatas": "The unsuspected flute that lurks in boarders' trunks."

E. H. D. enters with a patriotic protest, as follows: "This German spelling of musical names must be stopped. I recommend the following Americanizations and allied versions: Böch(e) for Bach; Béetoven for Beethoven; Hyden for Haydn; Shoeman for Schumann; Brahams for Brahms; Handle for Handel; Wagoner for Wagner; Strowse for Strauss; Rayger for Reger."

Ernest Newman, please note what the London Times (April 20, 1918) writes about the playing there of some cello sonatas by Beethoven and Brahms: "It was a lesson to those, if any were present, who think the classics are dead, or at any rate that they can no longer be relied upon to draw an audience. They are dead, they never were alive, to those who use them as pegs for virtuosity, who seek to apologize for their dullness by playing them in 'record' time, who over-emphasize for fear people should go to sleep; but they have a surprising way of coming to life again under really sympathetic fingers."

"Reinald Werrenrath's first appearance was with Geraldine Farrar in concert, when Milwaukee recognized him as among the first baritones in America on Tuesday." The foregoing is from the Milwaukee Sentinel. B. L. T. remarks in the Chicago Tribune: "The best time to hear Reinald Werrenrath, then, is on Tuesday."

The controversy now going on as to whether bees make cylindrical or hexagonal cells, also is respectfully referred to the sheriff.

LEONARD LIEBLING.

NOTATIONAL BOMBARDMENT SWAMPS

In the Los Angeles Graphic of May 20 we found the following philosophical and historical dissertations about music:

When it has come time for one great musician to make his final bow and step behind the curtain, a new face may be seen coming from the prompter's side. This is more notable in the matter of vocal art than instrumental, unless it be that of the violin, which can show a succession from the days of Corelli.

The reason for this is that singing has been less subject to the mutations of fashion. The woman who was a good coloratura singer a hundred and fifty years ago—Catarina Gabrielli, for instance—would hold the same rank on the concert stage of today; but a pianist of seventy-five years ago would be utterly swamped by the notational bombardment of the modern writers for that instrument.

The first sentence means that it is more notable to see a new singer following a retiring singer except that it is more notable to see a new violinist following a retiring violinist. The reason why it is notable is that the art of the violin instrument can show a succession from the days of Corelli, and the

reason is that singing has been less subject to the mutations of fashion.

Catterina Gabrielli was one of the most famous operatic sopranos of her day, but we very much doubt if she could take her place on the modern concert stage without considerable study. The vocal style has changed so much during the past century and a half that few singers of our times can sing the old florid arias which so delighted our ancestors. We know that Adelina Patti, who is one of the last of the florid school, never attempted the modern dramatic style of stage music. Melba tried one Wagnerian role for one night only, if we are not mistaken, and gave up Wagner then and there.

Let us be gallant to the famous Catterina, however, whose personal attractions caused no end of trouble among kings, princes, ambassadors, composers, and men in general, and admit that she could sing a recital program of Brahms, Schumann, Debussy, Grieg and a few "leetle songa in ze Eeng-leesh" at the end. Perhaps she could. Let us add, moreover, that the vocal art has had as much "succession" as the instrumental art of the violin.

What does the last sentence mean? "A pianist of seventy-five years ago would be utterly swamped by the notational bombardment of the modern writers for that instrument." We find no instrument mentioned, but we hazard the guess that a piano is meant. Modern writers for the piano swamp with a bombardment, so to speak, metaphorically, of course, and the bombardment consists of notation. Pianists who lived seventy-five years ago, that is to say, in 1843, would be swamped by the bombardment of our notation—notation being "the art of representing musical sounds by notes or signs," as the dictionary puts it.

In 1843 Liszt was at the height of his technical powers, Chopin was no mean performer, and Rubinstein had already amazed both Liszt and Chopin by his prodigious technic. Does the metaphorical, historical, and philosophical writer of the Los Angeles Graphic mean his readers to believe that Chopin, Liszt, and Rubinstein would be swamped by the bombardment of the present art of putting music on paper by means of notes and signs? And if the present art of putting music on paper by means of notes and signs is a bombardment which would swamp Chopin, Liszt, and Rubinstein, what kind of an art of putting music on paper by means of notes and signs will it be necessary for us to adopt in case the progress of science makes it possible to bring back to the modern concert stage the pianists of 1843, whom we must not swamp with bombardments?

Players of harpsichords, clavicords, and the earliest pianos would find our modern piano action very heavy. Bach complained of the heavy touch of Emperor Frederic's Silbermann pianos in Potsdam. Modern pianists have to be trained for modern pianos, but we think Liszt and Rubinstein could give a very good account of themselves if they came back with their technical equipment of 1843.

We fear that the English translators of the King James Bible would find themselves swamped by the bombardment of metaphorical mixtures, rhetorical flourishes and syntactical liberties in the article on music from the Los Angeles Graphic, and we say unto the writer thereof that, according to Proverbs xxv, 11, "A word fitly spoken is like apples of gold in pictures of silver." If he will use his words more fitly and write that the lovely Gabrielli would delight a modern audience more than any of her contemporary pianists would, we will agree with him.

JONES

What's the matter with Jones—just plain Jones? A certain Scotch sailor by name Paul was so enamored of the mellow cognomination that he took unto himself the name of Jones, forsook his King, the rat-faced Hanoverian George III, became the leader of the young American navy of the Revolution, grew dissatisfied with that position, turned Russian and led the naval forces of Catherine II, resigned, turned French, and died in Paris, to be scoffed at by Carlyle, and held up as a model at all the schools for young sailors in the United States.

There is another Jones—one E. G. Jones—who was born in the British Isles a century of so after the protean Paul. He discovered that he was a musician so he threw overboard the name of Jones and sailed into fame as Edward German. And now his King is making war on all things German. George V is the son of the longheaded diplomat Edward VII. His mother was a princess from Denmark. His grandmother was the good Queen Victoria and his grandfather was the wise and enterprising Prince Albert of Coburg. That is why the present E. G. Jones remains loyal to George V,

perhaps, and spends his time writing English dances. The German music he writes will not be banished—at least not on account of the war. Now let the King of all Britishers do his bit in making it fashionable to listen to British music. High society in England has been very foreign in its musical tastes.

THE COAST PERSISTS

The Pacific Coast reports a successful musical season for 1917-18 just ended, with tremendous audiences for Galli-Curci, Melba, McCormack, and Schumann-Heink. This is the more gratifying because the past year has been a difficult one for the Coast to weather musically. Many of the clubs felt they could do only half as much as heretofore, the other half going to the Red Cross and local charities. The West has been called upon for many sacrifices. The proportionate enlistment from the country west of Denver, per capita, and according to the family alliances, is a far heavier percentage than in any of the Eastern sections, for the simple reason that the West is a young country and many of the business men as well as salaried employees are within the draft age. The same conditions hold good in Western musical circles. It is a younger section than elsewhere and has lost proportionately. Many of the families who have patronized music are no longer to be counted upon, as the younger element has taken away the income and has made the household a little more thoughtful of expenses, and music has been classed, in many respects, as a non-essential instead of a valuable asset, as it should be. Therefore it has been a hard musical struggle from Denver west, far harder than in the East, and undoubtedly will be so during the coming season, although it may be credited to music that practically every event that has brought together the general public for the Liberty Loan, Red Cross, and the thousand and one other things that make up the war charities, has been so signally successful in helping those great drives. So music in the West has been doing its bit even if it has not brought the returns in proportion that it has elsewhere; and so it will continue in future. In 1918-19 the Far West expects to give the same number of concerts as heretofore and keep up the spirits of the public with what it needs more than anything else to establish equilibrium and good cheer; that is, good music, and as much of it as possible.

GOTHAM SUMMER MUSIC

To New Yorkers nothing has been more welcome in a long time than the announcement of a series of summer evening concerts, for Otto H. Kahn had made no signs of life this spring after his experience with the Civic Orchestra concerts in the last two summers, and it seemed very much as if the metropolis was to be musicless. Arnold Volpe is a happy choice for conductor. He is an orchestra leader of the first rank, who has had too little chance heretofore to make his real talents known to New York music lovers. The committee's idea of admitting soldiers and sailors free of charge to all the concerts will be taken advantage of by thousands of men of both services who are constantly passing through New York. The acoustics of the Stadium are excellent and the fact that the Great Hall of the College of the City of New York—one of the finest examples of a Gothic interior in America—is at hand in case of bad weather, so that there will be no interruption in the series, makes the prospects for the season particularly encouraging. One great point in its advantage is the fact that concerts are to take place every evening—including Sundays. If one can drop in at a concert any evening when there is spare time, one is much more inclined to do so—especially in summer—than when obliged to plan attendance in advance for some special evening. All in all, it is the most promising plan for good summer music that has ever been proposed in New York.

OPERA FAKERS AGAIN

Beware of those who were exposed in the recent MUSICAL COURIER editorial called "Opera Fakers." We are informed that there are several of them very active in New York just now. If anybody wants to "coach" you in opera and give you a debut next fall, come and ask the MUSICAL COURIER who he is and inquire as to his reliability. We know of one aspirant who was too wise for the fakers. They demanded so much a week to "coach" her and "guaranteed" her debut in the fall. She had the money and offered to deposit it in a bank, the amount in full to be paid over to them by the bank on the morning after her debut was made. Needless to say, an honest proposition like that had no attraction for the fakers.

THE BYSTANDER

Plebeian, Prophecy, "Name Value" and Undertakers

There is a young American soprano who has made herself very popular with concert audiences all over the United States and Canada in the last two or three seasons and who has sufficient sense of humor to relate a good and true story about herself.

Last winter she was singing in a Western city. After the recital an enthusiastic woman from the audience came up to shake her hand and express her enjoyment of the singer's work.

"I must tell you," she bubbled, "how much I enjoyed your singing, and especially your voice. I think it is much finer than Mme. So-and-so's."

"Oh, you mustn't say that," protested the American singer. "Of course, I'm glad if you liked my voice, but I'm no such famous star as she."

"I know you're not," went on the admirer; "but in my judgment your voice is much better than hers."

"Thank you again," said the American, "but you really shouldn't say that—"

"Well," persisted the well intentioned lady, "all I can say is that, to my taste, your voice is much the better. Of course, my taste may be plebeian, but—"

And the conversation ended right there with an outburst of laughter from the "complimented" singer.

What a welcome bit of news, this dispatch, dated at Washington on May 28:

The army general staff has ordered, on General Pershing's recommendation, that all regimental bands be increased from twenty-eight to fifty pieces, a War Department announcement says. Besides enlarging the bands, the general staff has decided to create a bugle and drum corps for every infantry regiment.

Which simply proves once more how very able and discerning a man General Pershing is, as well in affairs not directly concerned with fighting. Evidently it has not taken a long acquaintance with the magnificent French military bands and the fine drum and bugle corps attached to each one to convince him that the twenty odd pieces of the American regimental band must be hopelessly outclassed by the seventy or so of the French. The Bystander takes the pride of the

prophet in having foreseen that such a change was bound to come about and indulges in the liberty of quoting something from his own column in the MUSICAL COURIER of December 13 last:

I listened to a Russian discussing the world in general in the typically large Russian way. He divided nations into two classes—those with culture and no civilization and those with civilization and no culture. America belonged to the latter class, said he. Now that's a little strong. But it happens that sometimes, just on a very exposed spot, there accumulates evidence that desirable culture is lacking in high places. And I can imagine what the Frenchman thought and said the first time they heard the empty squeaking and squealing of one of those twenty-four piece American bands! It is not the fault of the players, who do their best; but a band of twenty-four—only six reeds against the brass and drums—must leave much to be wished for.

Evidently General Pershing and whoever his adviser may have been are—happily—not to be reckoned among those high ones lacking in culture. The painful contrast between our music and the French music must have struck them at once, and pride led them to take immediate steps to have it remedied.

Friend Geppert, of the MUSICAL COURIER EXTRA, has had a great deal to say for many years past about "name value" for pianos—that is, the rigid maintenance of a certain standard by the maker, so that the name in itself is a guarantee of his goods; and I had "name value" illustrated at my own expense the other day out at Bethlehem, Pa. Waiting for one of the sessions of the Bach Festival to begin, some of us dropped into a nearby ice cream saloon. Screwed to the wall close by my chair was a small iron box with a slot in its top to admit nickels. Now the only legend of any sort that this box bore was the words, "Rudolph Wurlitzer Company." The boxes—I am informed—are nothing new, but I had never happened to encounter one before. The Bystander has the honor of knowing Rudolph Wurlitzer, and—though there was absolutely no sign of music visible to the naked eye—recklessly squandered a nickel by dropping it into the slot, confident that something musical would happen. There was a pause of perhaps thirty seconds and The Bystander was just proceeding to lose his last bit of faith in humanity and "name value" at one and the same time, when the R. W. Co. made good. The strains of an invisible but very audible automatic piano, playing a most engaging tune, came forth from around the corner to justify both his trust in Wurlitzer and in the potency of a nickel.

BYRON HAGEL.

CINCINNATI CONSERVATORY JUBILEE

(Continued from page 13)

ity on voice building, tone production and oratorio, and Zelina Bartholomew, coloratura soprano (known on the operatic stage as Zelina de Maclot), late of Paris and Milan.

All the orchestral instruments are taught at the Cincinnati Conservatory by leading members of Cincinnati's great Symphony Orchestra.

Karl Otto Staps, concert organist; Harold Becket Gibbs, an international authority on Gregorian chant and the training of the boy voice, and Mrs. Margaret Pace, for the Normal Course for Public School Music are other distinguished faculty members.

The harp department has been amplified with the engagement of Joseph Vito, the well known virtuoso, first harpist of the Cincinnati Symphony Orchestra.

Dramatic art and literature also are prominent features, as well as the study of modern languages under native teachers. The normal department supplies complete training for the profession of teaching and is presided over by Hugo Sederberg, Mrs. Theodor Bohlmann, Mrs. Iva Wickersham, Mrs. Frances Shuford Huntington, Leo A. Paalz, H. Ray Staater, George A. Leighton, Peter Froehlich and Edwin Memel. In fact, every feature making for a complete university of music is contained in the plan of the Cincinnati Conservatory of Music. Its faculty numbers no less than seventy-five teachers. Attendance of out-of-town pupils tests the residence facilities to their capacity, and many hundreds of Cincinnati's talents are enrolled.

The department of opera has been most impressively expanded in recent years. Operatic productions of the highest quality are being given each season. In March, 1917, a performance of "The Tales of Hoffman" was heard under the direction of Ralph Lyford, with the complete stage production of the Chicago Grand Opera, which met with the most enthusiastic commendation. This

spring, as is well known, Laparra's "La Habanera" was given its Cincinnati première by the Conservatory and scored a striking success. The department of opera is designed to be "the most complete and thorough in this country," according to its sponsors, and they always keep their word.

The guiding genius of the institution is Miss Bertha Baur, who succeeded her aunt, Miss Clara Baur, in the capacity of directress, upon her death in 1912.

To know Miss Bertha Baur is to understand why the Cincinnati Conservatory is such a phenomenal success, and to appreciate the high standard upon which the institution is conducted. She is not only an unusual executive, whose judgment is keen and sane, but she also is an exceptional woman, whose sympathies are cordial and whose friendships are many and lasting. In addition to the impelling duties of her position she devotes a great deal of her time as a member of the executive committee of the Cincinnati Symphony Orchestra Association and in other prominent civic enterprises. She has a remarkably interesting and intensive personality and assumes a direct participation in the life and thought of the thousands of students who come to her institution. She is a woman of distinction, tact, and authority.

The best way to comprehend the Cincinnati Conservatory of Music thoroughly is to pay it a visit. Approaching through the beautiful grounds which surround the buildings, there is at once apparent the homelike and congenial atmosphere of the place. The earnestness and genuine loyalty of the busy faculty, the refined influences of the house, the ceaseless activity, the actual achievements of the students, and the great admiration and sense of devotion which all the teachers and students feel for Miss Baur are most convincingly impressed on every observer.

That is the chief secret of the unprecedented success of the Cincinnati Conservatory of Music. It has entered upon its second half century with a record that is unimpeachable and with a future that is limitless.

I SEE THAT—

Nikolai Sokoloff is going to conduct the Cincinnati Orchestra, scheduled for two weeks in Cincinnati.

Percy Grainger has been transferred from the Fifteenth Band, C. A. C., to Governor's Island, N. Y.

The Wolfsohn Bureau is no longer booking the concerts for Frieda Hempel, the Metropolitan Opera soprano.

Dora Gibson substituted for Alma Gluck at the American Red Cross concert at Carnegie Hall, New York, on May 25.

Composers all over the country are composing and dedicating songs to Leon Rice.

Douglas Powell and his bride have returned to New York.

Lieutenant H. E. van Surdan, tenor, has been detailed to the army balloon school at Fort Omaha, Neb.

Rosalie Miller, soprano, is engaged as soloist at Chautauqua, N. Y., for the month of July.

Governor Charles S. Whitman, of the State of New York, attended and addressed the Guilman Organ School commencement exercises on Tuesday evening, May 28.

Alice Gentle, soprano, was heard in the last concert of the season given by the Philharmonic Orchestra, in Seattle, Wash.

Harry Solomon, the famous artist, is making a pastel of Mana Zucca.

The headquarters of the Paulist Choristers is to be transferred from Chicago to New York.

Lydia Roberts, a young Oakland, Cal., pianist, won the prize for composition of the commencement anthem offered by Mills College.

The \$100,000 which John McCormack was to raise for the American Red Cross, was completed last week in Newark, N. J.

Luigi Montesanto, an Italian operatic baritone, has been engaged for the Metropolitan Opera next season.

Mme. Schumann-Heink was in San Francisco, Cal., on May 23, in aid of the Red Cross Drive.

Mario Salvini, vocal maestro, will give private instructions during the summer at Edgemere, L. I.

A number of Victor Kúzdó's pupils played for Leopold Auer, the great master.

Walter Damrosch, conductor of the New York Symphony Orchestra and the New York Oratorio Society, is announced to leave for France this summer under the auspices of the Y. M. C. A.

Charles A. Sink and Mrs. Sink, of the University of Michigan, Ann Arbor, visited the Metropolis recently.

Galli-Curci, "the woman with the wonder voice," was heard on May 22 in Portland, Ore.

Christie Langenhan scored another success at a recital in Ellwood City, Pa., on May 31.

"What a Teacher of Singing Should Know About the Vocal Organ—The Instrument" is the first article of a series specially written for the MUSICAL COURIER by a well known vocal teacher.

Schenectady, N. Y., adopted the system of high school credits for music study three years ago.

Leopold Auer paid a visit to the New York Wurlitzer studio.

Zelina de Maclot, lyric coloratura soprano, who recently returned from Italy, has been selected to sing at the Ohio Music Teachers' Convention in Cincinnati in June.

Hipolito Lazaro, the Spanish tenor, was heard for the first time in Washington, D. C., in the closing concert of the Red Cross International Series.

Jeannette Durno, the well known Chicago pianist and instructor, has found it necessary to have two studios in Chicago, one down town in the Lyon & Healy building, and the other at her home.

The Cincinnati Conservatory of Music is fifty years old.

Charles Wagner, L. E. Behymer, and Augusta Cottlow, were natives of Shelbyville, Ill.

The Lark was the train that carried Melba and Galli-Curci recently.

Schumann-Heink is 100 per cent. patriotic.

John D. McKee has donated the use of his summer house to the San Francisco Chamber Music Society.

W. C. Glass is the booking manager for the Lee Keedick Lecture and Musical Bureau.

Samuel Gardner, violinist, won the Joseph Pulitzer prize of \$1,500, and a Loeb prize of \$500.

Lucien Muratore, with his wife, Lina Cavalieri, will soon sail for France, where they will spend the summer.

Aaron Baron, music critic of the New York Jewish Daily News, has volunteered for the Jewish battalion to fight in Palestine.

Merle Alcock's father passed away on May 18.

Max Rosen will spend the summer at Lake George, together with his father, Benjamin Rosen, and his accompanist, Emmanuel Balaban.

A new theatrical producing company has been formed by Anselm Goetzl, the composer, and Willy Pogany, the designer.

Elsa Leifels, daughter of Felix Leifels, manager of the New York Philharmonic Society, is engaged to marry.

Maud Allan's libel suit continues to agitate the London salons.

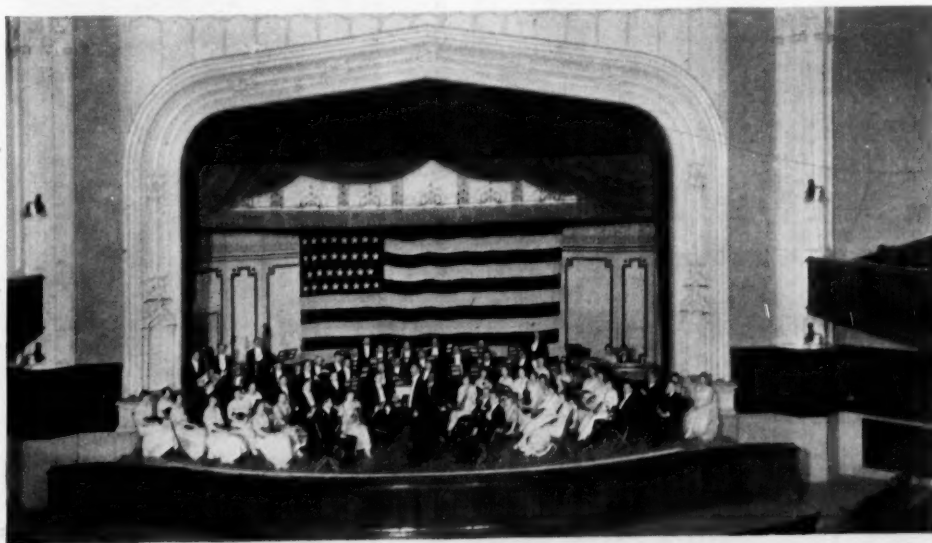
American Federation of Musicians has prohibited the use of German in its discussions.

Florencio Constantino received an unfavorable verdict in the case brought against him by Homer Moore, of St. Louis operatic fame.

Drafts and enlistments have made considerable inroads of the Fellowship Club of West Philadelphia.

Alexander Lambert, pianist and pedagogue, has undertaken to arrange music for concerts at Camp Vail, New Jersey.

J. H.



THE CINCINNATI CONSERVATORY ORCHESTRA,
Pier Adolfo Tirindelli (in the center) conductor.

PITTSBURGH HAS OPERA SEASON

Well Known Singers on Roster Give Much Pleasure—
Haydn Choral Union Heard in Final Concert—
Other Musical Items

Pittsburgh, Pa., May 25, 1918.

Harry Davis, the man who does theatrical things in Pittsburgh, opened a five weeks season of opera at the Alvin Theatre on Thursday evening, May 23, with a company selected from the Metropolitan, Chicago and other opera companies. The writer, who was not privileged to attend the opening performance and has only heard the double bill of "Cavalleria Rusticana" and "Pagliacci," cannot refrain from commenting on the excellent work done in these two operas.

Florence Easton as Santuzza was fine both dramatically and vocally. Francis MacLennan as Turiddu portrayed the character in masterly style. The remaining members of the cast were excellent.

Dora de Philippe as Nedda in "Pagliacci," gave the part all the flippancy necessary and her acting was fine.

Riccardo Martin as Canio was very dramatic, and sang the aria, "Vesti la giubba," in such dramatic style that no less than eight or nine curtain calls were responded to. Carl Formes as Tonio was very good in portraying the character. Desiré Defrere sang the part of Silvio and Octave Dua that of Beppo. The entire casts of both operas was far above the usual companies playing at popular prices, and that their work is thoroughly enjoyed is demonstrated by capacity houses.

The Haydn Choral Union gave its closing concert for

the season in the Bellevue High School, having for soloist Evan Williams, the popular Welsh tenor.

Mr. Williams' numbers were alternated by choral numbers, and for one number Miss MacFall sang "Ah fors e Lui," from "Traviata."

The program was closed by the choral and Mr. Williams singing "The Slave's Dream" (Longfellow), Matthews.

It is with deep regret that so soon after his appearance here Mr. Williams' admirers were informed by the newspapers of his sudden death. This came as a blow to practically all the music lovers of Pittsburgh.

There are few musical institutions in Pittsburgh that keep before the public eye, but this cannot be said of the Pittsburgh Musical Institute, as it is always giving interesting recitals to crowded audiences, and it is too bad its auditorium is so small.

May 14 a recital was given by William H. Oetting, pianist, and Bernard Sturm, violinist, assisted by Ernest Gamble, basso.

The work of Mr. Oetting was superb, but Mr. Sturm did not seem to be up to his usual good form. The work of Mr. Gamble is so well known that it seems hardly necessary to make any comment.

Other recitals will be given before the season is closed.
H. E. W.

Lazaro Sings for Red Cross

Washington, D. C., had its first opportunity of hearing the tenor Lazaro, in the closing concert of the Red Cross International Series, and the triumph that was accorded the star of the evening will long be remembered by him and the four thousand who packed the Liberty Hut to overflow. It was officially stated that a like number of people were disappointed in being turned away. Lazaro was given an ovation after each number and when he finished singing his second encore "La donna e mobile," the four thousand were simply electrified, so that they



HIPOLITO LAZARO.

The Spanish tenor, who made his American debut at the Metropolitan during the past season.

rose "en masse" and cheered their approval. The Washington Star has the following to say:

Lazaro received another thunderous ovation and calls for encore after encore until he reached "La donna e mobile," from "Rigoletto," which he had to sing again before H. B. F. Macfarland, presiding officer, could proceed with the meeting.

A NEW ZUCCA SONG

"Tell Me if This Be True"

Mana Zucca has written many good songs, but the present reviewer has seen none to compare in effectiveness as a recital number with "Tell Me If This Be True," just



MANA ZUCCA.

issued by the Boston Music Company. It is a big song, written in a big way and rises to a big climax, where both voice and art of the singer have every opportunity to come to its fullest expression. The poem by Rabindranath Tagore has the charm and beauty of all his works, and Miss Zucca has found fitting appropriate melodic lines for it throughout. The harmony scheme is rich, varied and strikingly original—modern without being bizarre. The song, which is nothing for the tyro or dilettante to undertake, is splendidly adopted for professional use and will be particularly effective for a dramatic soprano or contralto voice.

Louisiana Wants Arthur Shattuck

After concluding his concert season, Arthur Shattuck devoted the first week of May to playing for the officers and men at Camp Beauregard, Louisiana. The audience attending the six recitals given comprised fully ten thousand men, and, to quote the words of the secretary of the Y. M. C. A. at the cantonment, "Mr. Shattuck's recitals proved the most deeply appreciated and satisfactory fea-



ARTHUR SHATTUCK.

En route for New York after a series of recitals at Camp Beauregard, Alexandria, La. From a snapshot by Robert Tarrant, the New Orleans manager.

OLIVE NEVIN

SOPRANO

"She sings, apparently for the sheer joy of it, and it is a joy to hear her."—The Milwaukee Journal.

Finishes a busy season at Roycroft Convention the end of June

New York Times, December 4, 1917:

OLIVE NEVIN CHARMING IN SONG RECITAL.

Olive Nevin, cousin of the composer, sang with an unaffected charm as she declaimed her mother tongue, and her utterance was not less clear in Italian, French, Norwegian and German. The young woman's simple directness, her absence of mannerism—she never once clasped hands or clawed her chest after the tortured style of matinee heroines too numerous to mention—won sincere applause from an audience that filled the house. A soprano voice of bright tints, rather than colorful brilliance.

New York World:

Olive Nevin gave a recital at the Princess Theatre. Her voice is fresh and her enunciation excellent, and there was something about her performance that was invigorating. She could be heard often with pleasure.

Chicago Examiner, February 5, 1918:

Miss Nevin gave one of the most intelligent'y interpreted song recitals Chicago has heard this season. Her unaffected manner and her evident sincerity at once commended her to her audience. She sang with skill, feeling, splendid diction and an unusual display of intelligence a program of extremely good songs.

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THE BOSTON MUSIC COMPANY
BOSTON, MASS.

tures of our program thus far." A final recital given at Alexandria drew a capacity audience, the proceeds of the affair proving sufficient to refurbish the Red Cross quarters recently destroyed by fire.

Mr. Shattuck has been engaged as soloist with the Cincinnati Symphony Orchestra in New Orleans for a January date, Eugen Ysaye directing. This is one of the attractions in the Tarrant Series which includes Galli-Curci as another feature. The occasion will mark the third return of Shattuck to the Crescent City.



Photo by C. Edwin Howard, Dayton, Ohio.

MAX ROSEN AND PARTY STARTING FOR AVIATION FIELD.

While in Dayton, Ohio, where he met with tremendous success at a concert at Memorial Hall on May 14, under A. F. Thiele's direction, Max Rosen, the famous young violinist, gave two concerts at the Wilbur Wright Aviation Field. One was for the men at the Y. M. C. A. hut. The enthusiasm of the soldiers was unbounded, and at each place instead of playing three numbers, as was planned, he had to play twelve before they would let him go. The picture was taken just before leaving the Miami Hotel for the field, and reading from left to right are: A. F. Thiele, under whose direction Mr. Rosen played in Dayton; W. Spencer Jones, the New York manager; Emmanuel Balaban, accompanist; Max Rosen; his father, Ben Rosen, and Leslie Davidson, of Steinway & Sons.

INSTITUTE OF MUSICAL ART
COMMENCEMENT EXERCISES

The commencement exercises of the Institute of Musical Art of the City of New York, Frank Damrosch, director, took place at Aeolian Hall, New York, on Monday evening, June 3, before a very large audience.

Director Frank Damrosch spoke to the successful graduates, and presented them with diplomas, which will launch them upon the field of music as professionals.

Many of these graduates have traveled long distances to study at this famous institution, and will be of notable benefit to the art of music in their home towns on their return.

A diploma from the Institute of Musical Art is not easily obtained. It requires serious, earnest study there of several years duration, with development of a high order, not only in the special musical branch pursued, but also in harmony, counterpoint and composition.

The successful graduates who received diplomas and certificates are:

Department of Piano—Harry Ernest Anik, Elizabeth Thorn Boutelle, Ralph Chester Brown, Jessie Robb Christie, Gertrude Marion Cohen, David Dushkin, Edward Ginsburg, Elsa Hermine Guyer, Mrs. Elizabeth Fontaine Harris, Mrs. Sadie Rosenblum Helfgott, Therese Koerner, Bernadette Létourneau, Belle Munves, Julius Ettore Ochiboi, Joan St. Michael Peters, Harry Ros y Duany, Charlotte M. Rubinow, Edith Rae Schleicher, Sroosh Tiryakian.

Department of Organ—Bernadette Létourneau, Parvin Westcott Titus.

Department of Violin—Julius Babushkin, Joseph Philip Fuchs, Marianne Elenore Kneisel, Gerald Stubbe Kunz, Winifred Merrill, Charles Schalom Miller, Yasha Simkin, Robert Velten.

Department of Singing—Helen Louise Barnard, Stephanie Angela Wall.

Department of Public School Music—Pauline Esther George, Lucile Antoinette Hagen, Marie McGinley, Lita Kip Perpall, Inez Madeleine Rose, Ruth Tumbleson, S. Augusta Tyler, Elizabeth Hutchings Zulauf.

Military Band Department—Albert Lockridge Casseday, John Sawyer Martin, Franz Georg Edward Nierlich, Abraham Michael Small, Joseph Smolka, Frank Wilson Truesdell.

Postgraduates, 1918

Teachers' Course

Department of Piano—Charlotte Victoria Ditchett, Marie Celina Dring, Bertha Elizabeth Olson.

Department of Violin—Karl Herman Krauter.

Artists' Course

Department of Piano—Katie Bacon, Mary Elizabeth Blue.

Department of Flute—William Morris Kincaid.

In addition, silver medals were awarded to Mary Elizabeth Blue and William Morris Kincaid.

The Loeb prize of \$1,000 for highest percentage was awarded in sums of \$500 each to Mary Elizabeth Blue and Samuel Gardner, and the Joseph Pulitzer prize amounting to \$1,500 was likewise awarded to Samuel A. Gardner.

An interesting musical program was rendered. The opening number, overture "Egmont," Beethoven, con-

ducted by Frank Damrosch and played by the orchestra of the institute, was given with surprising finish.

Katie Bacon played two movements from Chopin's E minor concerto in a highly artistic manner. William Kincaid was heard in a fantasia by Georges Hùe for flute with orchestral accompaniment, in which he displayed both technical and musical ability of a high order. Wagner's "Song of the Rhinemaidens," from "The Twilight of the Gods," received an excellent rendition by the chorus and orchestra of the institute.

Introduction and Allegro Appassionato, for piano with orchestral accompaniment, was performed by Mary Blue with beautiful tone and fine balance.

Helmsberger's romance and tarantella, for four violins, played by Joseph Fuchs, Robert Velten, Marianne Kneisel and Yasha Simkin, was produced with sympathetic ensemble, showing at all times unity of thought of the young artists.

The recruit practice orchestra from the department of military music of the institute played with much inspiration Mendelssohn's "Ruy Blas" overture.

The concert closed with a spirited performance of J. Strauss' waltz, "Stories From the Vienna Woods," played by the orchestra of the institute.

Virgil Students Play with Distinction

Three artist students of the Virgil Piano Conservatory, New York—Lucille Oliver, Emma Lipp and Frank C. Hunter—were heard at the Wanamaker auditorium on Saturday, May 18. Too much cannot be said in praise of the execution of these players. The difficult program of classical music was played entirely from memory with surprising finish as to tone and interpretation.

Lucille Oliver's playing showed her to be a young artist of more than ordinary merit; indeed, much of her playing deserves a place with that of famous artists. Although but a slip of a girl, she has already acquired an astonish-

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ing degree of technical skill and ability. Relieved from any strain in the matter of execution, she puts with ease her whole soul and dramatic feeling into the desired expression. She makes her playing alive with emotion and carries her audience with her in thought and feeling.

Frank Hunter, a young player with much promise, made his debut as a Virgil student and exemplified well the value of Virgil work. A fine perception of tone as well as an excellent execution marked his playing of the three widely different pieces named in the program. He was rewarded with a hearty encore and delighted all by his playing of the Chopin scherzo in B minor.

An exceedingly interesting and delightful number was that made up of the last two movements of the beautiful Grieg concerto, with Lucille Oliver at the solo piano and Emma Lipp playing the orchestral parts on a second piano. The ensemble was excellent, also the conception and the tempos. The brilliant playing required by the solo pianist was ably accomplished.

Emma Lipp won distinction with her playing of the last movements of the MacDowell "Sonata Eroica." Its subtle meanings and effects, many of them psychical in character, were interestingly brought out and well expressed by the capable fingers of this young girl. The Moszkowski "Caprice Espagnole" fairly glowed with the excitement and flurry of the waltz, which, while gaining in speed, gained also in technical difficulty. "Tempo" held no fear for Miss Lipp as she dashed ahead with overwhelming vigor to a brilliant close with unerring accuracy.

The closing numbers by Lucille Oliver were highly interesting in themselves and further demonstrated the versatility of interpretation and dexterity of execution which accompany Lucille Oliver's magnetic playing.

The program: Fantasie, op. 49 (Chopin), "Etude Heroïque" (Leschetizky), Lucille Oliver; "Turkish March" (Beethoven-Rubinstein), "Persian Song" (Burnmeister), ballade, op. 47 (Chopin), Frank Hunter; concerto for piano (Grieg), Lucille Oliver, orchestral parts played on second piano by Emma Lipp; "Sonata Eroica," third and fourth movements (MacDowell), "Caprice Espagnole" (Moszkowski), Emma Lipp; "Shepherd's Hey" (Grainger), etude in F sharp (Arensky), rhapsody No. 10 (Liszt), Lucille Oliver.

BEGINNING IN THIS ISSUE

"Lessons on Piano Masterpieces"

THIRD LESSON IN FOUR PARTS

Subject

FREDERICK CHOPIN

The third of the series of practical piano lessons by Alberto Jonás—in four parts—are being published in the Musical Courier beginning with this issue, June 6, and will appear in the next three issues (June 13, 20 and 27) thereafter.

To be sure that you obtain copies of these issues, order them in advance from your newsdealer or music store, as the issues containing the first and second articles of the series were exhausted a few days after publication.

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RED CROSS NIGHT AT "POPS" ATTRACTS RECORD BOSTON ATTENDANCE

**Roxbury Latin School Holds Annual Celebration—Military Concert at Harvard—
—Rumors Regarding Opera House—Handel and Haydn Elects Officers—
White-Smith Songs Featured—New Quartet Organized—Evelyn Parnell
and Sergei Adamsky in Lewiston, Maine**

Boston, Mass., June 2, 1918.

Red Cross Night, Monday evening, May 27, featured this week at the "pops." The sold out house did not repress its enthusiasm for America's great institution of mercy or for the spirited singing of popular war ballads by Stephen Townsend's male chorus. The proceeds of the concert—\$1,000 from the sale of tickets, \$1,418.35 in contributions from the audience and \$323.35 in contributions from the orchestra and the managerial staff, in all \$2,741.70—went to the Red Cross. The singers were drawn from the Boston Symphony Chorus and the Apollo Club, and were trained and led by Stephen Townsend, the noted vocal instructor and coach. They sang war songs by Lieutenant Rice, of the Canadian troops; an eloquent chorus by Mr. Converse, with the composer leading; Koren's piece (to the 101st Field Artillery, U. S. A.), and other more popular numbers like "Battle Hymn of the Republic," "A Long, Long Trail" and "Over There," in which the audience joined with much enthusiasm. The orchestral selections included Enesco's "Roumanian Rhapsody" (its first performance at the "pops"), the familiar last movement from Tchaikowsky's fourth symphony and Hadley's "Angelus." Sergeant Creed and Private Halligan made stirring appeals for the Red Cross, and were applauded vigorously. It was the biggest night of the season.

Distinguished French visitors were guests at the concert on Thursday evening. The party included Justin Godart, formerly Under Secretary of State to the French Minister of War, formerly vice-president of the Chamber of Deputies, and until last February in charge of the medical branch of the French Army; two officers of the French Medical Corps, Majors Rist and Locard; Colonel Azan; M. Flamand, the French consul in Boston; Professors Barret Wendell and Mercier, of Harvard; Frederick H. Prince and William C. Endicott. When the party arrived at Symphony Hall, the orchestra, with Mr. Jacchia facing the audience, played the "Marseillaise," with the audience standing and applauding with much enthusiasm.

Roxbury Latin School, one of Boston's oldest secondary schools, had its annual celebration at the Friday evening concert. A special program had been arranged, containing many of the well liked pieces in the repertoire of the orchestra. The Harvard Glee Club assisted, singing three songs in the regular program and humorous numbers during the intermissions.

The present season of "pop" concerts in Symphony Hall is turning out to be the most successful since the war began, in 1914. The audience has been very large day after day, and on several occasions the large hall has been tested to its utmost. Conductor Jacchia has gained the firm esteem of the "pop" patrons. Not only are his programs pleasing to all classes of public taste, but they are all played with brilliancy. Features which he has arranged for the future include a Russian Night, a second Operatic Night, the annual Request Night (June 26), and a special patriotic program for the evening of July 4.

Cara Sapin Trio Gets Rousing Welcome at Camp Devens

Cara Sapin, the well known contralto, assisted by Margaret Neekamp, soprano, and Marian Clapp, contralto,

journeyed to Camp Devens on Friday, May 31, and furnished what was characterized as the "best entertainment yet," in two concerts—one in the afternoon at the base hospital and the other at Hut 23 in the evening. Miss Neekamp and Miss Clapp are both artist-pupils from Mme. Sapin's studio, and their singing mirrors very effectively the musicianship of their able coach. The trio was heard in solos, duets and trios, and stirred the huge crowd that gathered to hear them to extraordinary enthusiasm. They were cheered after the evening program and stayed late to try to satisfy with encores the seemingly insatiable throng. Mme. Sapin promised for the trio that they would return soon for a second concert.

Military Concert at Harvard

The regimental band of the 301st Field Artillery and a chorus of singers from Camp Devens gave a military concert, under the auspices of the division of music of Harvard University, Tuesday evening, May 28, in Sanders Theatre, Cambridge. The concert was given for the benefit of the regimental bands at Camp Devens. Sergt. Harrison Keller and Dr. A. T. Davison conducted the following program: March, "The Kilties," Morris; "The Battle Hymn of the Republic," "Men of Harlech," "Artillery Song," overture, "Phedre," Massenet; largo (from "The New World Symphony"), Dvorak; "La Marseillaise," "Uspide," "Prayer of Thanksgiving," "Marche Solennelle," "Pierne," "Pas des fleurs" (Naila), Delibes; "Who Would Not Fight for Freedom," "Home to Old America," "Infantry Song," selection, "Maytime," Romberg; "The Star Spangled Banner."

Rumors Regarding Shubert Plans for Boston Opera

It is rumored (Boston Transcript) that the Messrs. Shubert will try next fall to accustom the people to regard the Opera House as a "regular theatre," with the Winter Garden extravaganza of "Sinbad" and Al Jolson in the principal part. It is possible also that the new owners of the Opera House will make or continue the experiment with "Chu Chin Chow."

It is reasonable to suppose that Sunday concerts by famous singers, violinists and pianists will be frequent there next season. In all probability, war meetings—a great source of income this spring—will also take place there.

Handel and Haydn Society Elects Officers

The following officers have been elected by the Handel and Haydn Society to serve during the season of 1918-1919: Courtney Guild, president; John C. Brodhead, vice-president; Harold K. Merrow, secretary, and George M. Brooks, treasurer. There was a contest for librarian, Isaac W. Risdon being elected. Those elected to the board of directors included John L. Dyer. The others chosen were James A. Murphy, Samuel L. Hills, Henry Kuhns, Robert Entwistle, Peter Robertson, Duane White and Thompson Stone.

White-Smith Songs Featured

The Greenleaf Players (Los Angeles) are using "Art Song of Japan" by Gertrude Ross as interludes to their charmingly unique plays. Very simple instrumentation is used, including gongs, triangles and Japanese drums. These Japanese songs will be featured next season on the programs of many of the best artists, including Alma Gluck, Namara, Leila Holterhoff, etc.

At a recent recital given before the Schubert Club (Los Angeles), Mme. Hesse-Sprotte, mezzo-soprano, sang a new song, just completed, by Gertrude Ross, entitled "God's Service Flag." It was a decided success and a worthy addition to the Ross songs.

Nevin's beautiful chorus setting of Katherine Lee Bates' virile poem, "America the Beautiful," has a broad sweep that appeals to patriotic gatherings. The arrangements are for mixed men's and women's voices.

New Oratorio and Concert Quartet

S. Kronberg, well and favorably known in the musical world, has effected the organization of a mixed quartet, to be known as the Boston Oratorio and Concert Quartet. The organization will devote itself principally to oratorio work, while at the same time it will be available for concert and operatic engagements. The artists engaged are Dorothy Landers, soprano; Sylvia Breskin, mezzo-soprano; Raymond Simonds, tenor; Gordon Jennings, baritone, and Elmer Wilson, pianist and accompanist. Each member of the quartet possesses musical ability of high caliber and voices of extraordinary quality. The artists are young in years, but have had sufficient experience for the work. This city has been devoid for some time of a quartet of its kind, and Mr. Kronberg feels that the field is large for such an organization.

Evelyn Parnell and Sergei Adamsky Win Success

Evelyn Parnell, soprano, of the Chicago Opera Association, and Sergei Adamsky, the well known Russian tenor, assisted the Orpheon, of Lewiston, Me., at its annual May concert on Tuesday evening, May 28, in the Lewiston City Hall. The following newspaper report indicates that these admirable artists made no little impression on their Maine hearers:

Evelyn Parnell, with her vivid, changeable face and freshness and verve of voice won immediate favor. Mme. Parnell's appearance savors strongly of the operatic stage. This and the clear brilliancy of her voice put her at her best in the florid colorature of the Italian opera, rather than in the songs. In a waltz song of Gounod, the flexibility, smoothness and buoyant grace of her voice were a delight. Following an enthusiastic round of applause, Mme. Parnell sang "Dixie."

Sergei Adamsky, the new Russian tenor, has a smile that wins your confidence and a voice that grows on you. It does not arrest you at first by any unusual powers or heights, but its persuasive beauty and pervasive sympathy sink in. There is a golden mellow-

ness of tone, a refinement of style, and the delicate inflections and lovely shadings first attract, then charm. There was no lack of dramatic expression in the passionate aria from Mascagni's opera, "L'Amico Fritz," nor in the aria from "La Tosca," which he sang as an encore; but the soulful quality, which is one of the chief charms of M. Adamsky's singing, was more evident in the songs. He brings out all the haunting beauty of the Russian folksongs, in which he is particularly at home. His beauty of enunciation and the meaning he puts into every phrase in an English group astonish when one considers the very short time he has been singing in English. The applause which M. Adamsky received was generous and spontaneous.

One of the features of the program that most delighted was the duet from the garden scene of "Faust." In this and in the "Miserere" scene from "Il Trovatore" the clear, soaring notes of Mme. Parnell seemed to emphasize the warmth and color in Adamsky's tones. The Orpheon did some fine work in the "Miserere," and gave the duet its proper background. The Orpheon, under the direction of A. W. Cote, sang better than ever before. It was more solid in body, freer and more rhythmic.

Edna Sheppard, accompanist for M. Adamsky, is a pianist of much individual charm of personality as well as of playing.

COLES.

ST. LOUIS ASSOCIATED MUSICIANS

Discuss Consolidation of Musical Interests with Chamber of Commerce

The Associated Musicians of St. Louis met with their president, George C. Enzinger, at the Studio Building, to discuss further details of the plan being worked out to consolidate the musical interests of the city with the Chamber of Commerce through a division, especially created for this purpose. Various phases of the situation were talked over by Mr. Enzinger, Ernest R. Kroeger, Bruno C. Strassberger, Ethan Allen Taussig, Samuel Bollinger and others. Definite steps were deferred until after the meeting on Monday evening, May 20, of the committee of five which Mr. Hatfield recently appointed to handle the situation. The committee, of which John H. Gundlach of the Chamber of Commerce is chairman, consists of George C. Enzinger, president of the Associated Musicians; Frank Gecks of the Musicians' Mutual Benefit Association; William John Hall, of the American Guild of Organists; and Ernest R. Kroeger, composer and pianist. The tangible result of this meeting was the securing of a number of memberships in the Chamber of Commerce.

Students Heard at Odeon

The Students' Chorus of Concordia Seminary gave the sixteenth annual concert at the Odeon under the direction of Frederick R. Fischer. The chorus consisting of 200 boys' voices, accompanied by the Concordia Seminary Orchestra, did very excellent work throughout the program. The Euphony Quartet, composed of Adolph Berg, Theodore Dorpat, Robert Will and W. C. Gesch contributed several solos which were quite pleasing. Mr. Fischer, in this work as in his work with the Pageant Chorus, makes every concert show decided improvement in cleanliness of attack and points of phrasing and shading.

Blanche Skrainka Sings for Red Cross

"For the Red Cross" has drawn one more St. Louis musician to the first line trench at home. In this case, it is Blanche Skrainka, soprano, who will appear twice daily all of next week at the Orpheum (Keith circuit). The entire proceeds of her engagement will be given to the most appealing cause that is now before the American people. Mme. Skrainka, who is well known in St. Louis, sang the soprano role last week in "Il Trovatore," in concert form, as it was given by the St. Louis public schools with a chorus of 700 children.

Alice Ruemmeli Chosen by Auer

A young St. Louis girl, Alice Ruemmeli, sister of Marie Ruemmeli, pianist, was chosen by Professor Auer at the recent tryout he gave to many pupils in Chicago. Miss Ruemmeli, who is a pupil of Hugo Olk and Marie Caslova, is now in New York studying with Alexander Bloch, assistant to Professor Auer. She will shortly go to Lake George for the summer, to work with the "maker of violinists." Miss Ruemmeli in her first appearance in St. Louis recently, showed much talent in her playing of the Tchaikowsky concerto.

Z. W. B.

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MME. MATZENAUER IN MICHIGAN

(At left) Margaret Matzenauer with two officers at Camp Custer, Battle Creek, Mich. (At right) Mme. Matzenauer with Rudolph Ganz, pianist; Frederick Stock, director of the Chicago Orchestra, and Frank La Forge, pianist and teacher, at the Ann Arbor Festival. Mme. Matzenauer has been giving her services extensively for patriotic causes. With Frank La Forge, the famous composer, pianist and accompanist, she has just returned from one of the most successful tours of her career. They appeared on one of the programs of the Globe concerts at the De Witt Clinton High School, New York City, Wednesday evening, May 22. It is estimated that 3,000 people were unable to gain admittance. On Thursday evening, May 23, they assisted also at a Red Cross benefit, at Carnegie Hall. Monday evening, May 27, Mme. Matzenauer was booked to appear under the auspices of the National Patriotic Song Committee, at the Brooklyn Academy, on the same program with Florence Macbeth, Percy Grainger and Frank La Forge.



Arthur Mees, a Foremost American Musician and Oratorio Conductor

One of the leaders among American musicians who feels deeply the importance of good music under existing conditions is the dean of festival conductors, Dr. Arthur Mees. Realizing that there never has been a time in the world's history when the influence of the study and practice of music is so much needed as now and can do so much toward stimulating the spirit of patriotism and of determination to stand by our country to the last, Dr. Mees takes the keenest interest in this, and with him interest means activity—activity which is directed into channels where it will accomplish the most good. He is an indefatigable worker. As he travels on the trains back and forth for rehearsals or concerts, he occupies himself with studying scores and the newest musical literature, for he believes in keeping abreast of the times and of the advanced methods and tendencies in musical matters. A staunch supporter of American music and of the American composer, he encourages American talent, always keeping in view the highest standard in art which he has set for himself. With this in mind he features, whenever consistent and justifiable, the American composer, but never at the expense of the classics, upon whose works, he believes, sound musical taste should rest.

The name of Dr. Mees long has been associated with the most important music festivals. For a number of years he was responsible for preparing the chorus of the Cincinnati festivals at the period when they attracted the attention of the whole country with Theodore Thomas as their inspiring leader. For twenty years he conducted the Albany Music Festivals and he has directed the Worcester Festivals for the ten years past.

Dr. Mees is acknowledged as one of the foremost oratorio conductors, and has placed to his credit the production of works which have taken their places in the repertoire of the best choral societies. He has had the inestimable advantage of being associated for many years with that unforgettable pioneer of musical progress in this country, Theodore Thomas, and of having acquired under him that thorough knowledge and experience in orchestral conducting without which mastery of the instrumental and vocal forces engaged in the performance of oratorios is impossible. As assistant conductor of the American opera directed by that genius Theodore Thomas, he broadened out in this direction.

Dr. Mees gained recognition as a writer on musical topics by the annotations which he wrote for the programs of the New York Philharmonic Society for eleven years, by the program books which he supplied for the Cincinnati Festivals, the Chicago Orchestra, the Worcester Festivals, etc. His book, "Choirs and Choral Music," is said to be the best in print on that subject.

Because of his sterling musicianship, his wide experience and his ability to impart his knowledge and awaken enthusiasm, Dr. Mees is in great demand as a coach by oratorio singers. Concert and recital singers find his assistance equally valuable. In this work Dr. Mees takes particular delight, for there is nothing which gives him greater pleasure than assisting sincere artists, and such artists always find in him a reliable, sympathetic and authoritative guide.

Tamaki Miura Sings at Metropolitan

Tamaki Miura was one of the artists who volunteered her services for the big Red Cross benefit which took place at the Metropolitan Opera House on Monday evening, May 27. Mme. Miura sang the "Un bel di" from "Madame Butterfly" with such superb effect that she was warmly applauded for several minutes after her last note.

Incidentally Enrico Caruso, the genial Italian tenor, also appeared, and the little Japanese soprano had the pleasure of being presented to him after singing. Red Cross benefits seem to carry a deeper significance with them where Mme. Miura is concerned. Several years ago the singer made her debut at Albert Hall, London, at a Red Cross concert and appeared upon the same bill

with the famous Patti, who likewise was presented to the singer and who kissed Mme. Miura on the cheek as a mark of her appreciation of the Japanese soprano's lovely work. Strangely enough, Sir Henry Wood, who has been selected as the successor of Dr. Muck, was the musical director and also taught Mme. Miura while in London. Naturally she is overjoyed at the news that Sir Henry will soon come to this country.

Godowsky Master School for Portland, Ore.

The Ellison-White Musical Bureau of Portland, Oregon, is pleased to announce to the general public of the Western territory, that they have arranged a very special "Master School," to be conducted by Leopold Godowsky, famous pianist, and regarded as one of the world's greatest teachers, to be held in Portland, for four weeks commencing August 26.

This master school will be under the personal management of Lawrence A. Lambert, general manager of Ellison-White Musical Bureau, and William Robinson Boone, the newly appointed head of the Ellison-White Conservatory of Music.

This school will be the first active business negotiated by Mr. Lambert, and will prove an asset of tremendous educational and inspirational value to the musical fraternity of the North-Western territory.

There will be two distinct classes, one to be called the active class for playing pupils, the other the auditors' class for listening pupils. Each class will consist of sixty-four full hours, made up of sessions extending over a period of four weeks, the classes to be held four times per week, and each session consisting of four hours of teaching. The cost for the active pupils will be \$200 for the sixty-four hours, and \$100 for the listening pupils. The pupils taking the active course will be given the privilege of playing in the master classes before Mr. Godowsky. The auditors may, in addition to attending the mas-

ter class, have the advantage of taking private instruction from Mr. Godowsky, if they so desire, at the rate of \$40 an hour, or six private lessons of one full hour each for \$200. For those pupils who desire to take both the auditors' class and the entire series of six private lessons, a special price has been arranged, details of which can be obtained from the Ellison-White Musical Bureau or the Conservatory of Music.

Portland is indeed fortunate in having this world master conduct a summer school there, and already applications are coming in from teachers and students throughout the entire Northwestern states, and several have also been received from Western Canada, one as far east as Winnipeg.

It is the intention of Godowsky to have the playing students perform as many different standard compositions as possible, in order to enable them to become more intimately acquainted with a larger number of the best works in the piano literature. Godowsky also will illustrate, by his own playing, the method and work that he is teaching.

As the management and Mr. Godowsky have limited the number who will be permitted to study in each class, it is desirable that all intending students send in their applications very shortly, before the classes are filled. The address of the Ellison-White firm is Broadway Building, Portland, Oregon.

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CHICAGO FLOCKS TO HEAR YSAÏE IN THRICE POSTPONED RECITAL

Richard Czerwonky to Head Bush Conservatory Violin Department—Walter Spry's Summer Normal Course—Sturkow-Ryder Pupil Honored—Apollo Musical Club Election—St. Patrick's Choir Presents Arthur Penn's Comic Opera—News From the Various Studios—College and Conservatory Notes

Chicago, Ill., June 2, 1918.

Ysaïe gave his thrice postponed Chicago recital last Sunday afternoon at Cohan's Grand Opera House, under the direction of F. Wight Neumann. Although the thermometer rose above summer heat, an audience that practically filled the theatre was present and showed its appreciation by abundant applause. With the able assistance of Isaac van Grove at the piano, Ysaïe rendered the Beethoven G major sonata, the Saint-Saëns B minor concerto and a group by himself, Fauré, Chabrier-Loeffler and Wieniawski. To lend variety to the program, Ysaïe presented, with the assistance of several Chicagoans, the Bach D minor concerto for two violins with string accompaniment. A special word of praise is due Isaac van Grove for his exceptionally artistic accompaniments, which stood out as pieces of art. Besides, this excellent artist rendered Debussy's Habanera, "La Puerta del Vino" and the Liszt "Waldestrauchen." Mr. van Grove can always be relied upon to give entire satisfaction and pleasure to his listeners.

Charming Musicals at Jeannette Durno Studios

On last Saturday afternoon, Jeannette Durno gave a most charming musicale in her Lyon & Healy Building studio. The program opened with Miss Durno and McNair Ilgenfritz playing the waltz from the Arensky suite which Bauer and Gabriowitz have made so popular. Ella Dahl Rich, one of Chicago's pianists who is seldom heard in public, together with Agnes Hope Pillsbury, played a scherzo by Helen Sears, a composer who is forging ahead in serious composition; a Brahms Hungarian dance for two pianos was also played. Mrs. William Mack Baxter, wife of Captain Baxter, who has just gone to France, sang a charming song, "At Parting," by Mr. Ilgenfritz. The contralto was Mrs. Downing, who sang "The Sea," by Grant-Schaefer, and "When Thou Com-

mandest Me to Sing," by Hammond. Altogether it was a very delightful occasion, enjoyed by the large number present, including many musicians. Miss Durno has many friends who are always eager to attend her afternoons of music. Among the distinguished guests present were: Charles W. Clark and his two daughters, Virginia and Louise; Mr. and Mrs. Howard Wells, Mrs. Silvio Scionti, Clarence Eidam, Helena Stone Torgerson, Mrs. Bruno Steindel, Lucille Stevenson, Mrs. Bert Leston Taylor, Mr. and Mrs. Gordon Campbell, Jennette Loudon, Dr. and Mrs. Earl Thomas, Mrs. Downing, Agnes Pillsbury, Mrs. Harry Briggs, Ella Dahl Rich, Mary Cameron, Mrs. Edwin Stephen, Virginia Listeman Baxter, Katherine Howard Ward, Helen Sears, Mrs. Willard S. Bracken, Ethel Wrenn, Mrs. John R. Stockton, Josephine Rogers, McNair Ilgenfritz, Shirley Taggart, W. S. Ross and others.

Rudolph Reuter's Many Activities

Rudolph Reuter is playing his fifth concert for war charities this season at Jacksonville, Ill., on June 6. It is a recital for the Red Cross, and Helen Brown Read, of that city, will assist him.

Students of Rudolph Reuter won two diamond medals out of a possible three, and two gold medals out of a possible three at recent competitions in the various grades at the Chicago Musical College. The successful students were Wyoneta Cleveland, Preston Graves, Aaron Ascher and William Beller.

In response to many demands upon his time, Rudolph Reuter will teach in Chicago, at the Chicago Musical College, until August 2.

St. Patrick's Choir Presents Arthur Penn's Comic Opera

A very enjoyable evening was spent last Tuesday at the Blackstone Theatre, where the choir of St. Patrick's Church, under the direction of Dr. J. Lewis Browne, presented Arthur A. Penn's "The Lass of Limerick Town." This delightful romantic comic opera in two acts is one of the best of its kind heard by this reviewer, and the impression it left upon the audience, which occupied every seat of the theatre, was highly favorable. "The Lass of Limerick Town" contains much that is of admirable worth, and its melodies are as numerous as they are charming. Not the least in the success of the operetta was the excellent interpretation given it by Dr. Browne's choir. Especially in the choral numbers was the excellence of its singing noticeable, and this evidenced the thorough training received under Dr. Browne's direction. The principal roles were sung by members of the choir, and they, too, gave good accounts of themselves.

Beautiful Chamber Music at Jennette Loudon Musicals

The gathering of friends at the Jennette Loudon studios was given some beautiful chamber music on Sunday evening from 5 to 7. The first movement of the D minor trio of Mendelssohn, with Miss Loudon at the piano, Hans Hess, cellist, and Miss Eaton, a gifted violinist, opened the informal program. Margaret Weiland, pianist, played two movements from the Schuett trio, and Alma Wallace,

another member of Mr. Hess' rehearsal class, played the first movement of the C minor trio of Beethoven. Between these numbers Dr. Frederick Clark sang with fine effect, first a group of Jennette Loudon's songs and a group by Hue, Cadman, Spross and Henschel. Mrs. Ewing Avery, who is in Chicago at the university, and a pupil of Moses Boguslawski, played the C minor etude of Chopin. These Sunday evenings, which have been given throughout the winter, have afforded many an excellent opportunity of getting into intimate touch with the literature of chamber music. The rehearsal class conducted in these studios by Mr. Hess is still going on, and is open to visitors. Friday mornings at 10:30 is always a happy time for all concerned.

Clare Osborne Reed Pupils Heard

Some nine advanced pupils of Clare Osborne Reed, director of the Columbia School of Music, were heard in recital Tuesday evening in the school recital hall. Those appearing were Kathryn Kahn, who rendered the Godard "Shepherd and Shepherdess"; Lois Weigert, who played the Bach G minor "Invention" and MacDowell's "Novellette"; Marion Murphy, who offered "La Fille aux Cheveux de Lin" (Debussy) and a prelude by Schuett; Bernice Brown, who interpreted the Liszt-Bendel rhapsodie; Esther Rich, who presented the romanza from the Paderewski concerto; Helen Elizabeth Taylor, who played the Moszkowski Spanish caprice; Olive Wright Hess, who was heard in "La Fileuse" (Raff); Parthenia Carmichael, who was heard in "En Automne" and "The Bells," by Moszkowski, and the Strauss-Schuett "Fledermaus," and Genevieve Laubach Davison, who closed the program with a movement of the MacDowell D minor concerto, with Olive Wright Hess at the second piano. Each pianist disclosed individual gifts and reflected the excellent instruction of Mrs. Reed. Jessie Zeman assisted with a group of four songs by Pearl Barker, with the composer at the piano.

Chicago Musical College Notes

The Chicago Musical College school of opera and school of ballet will give a joint performance in Ziegfeld Theatre June 22. The former will present acts of "Carmen," "Rigoletto" and "Tosca"; the latter will appear in "Carmen" and some divertissements.

The following vocal pupils of the college lately have been active in the field of music: Roby Roberts has been engaged by the Standard Agency for a series of concerts; Mary Jones has been engaged as prima donna of the Williams Jubilee Singers, and Helen Hagen is substituting as solo soprano for Naomi Nazor McLain at St. James Episcopal Church.

Emmet McConchie, post-graduate in the piano department and honorable mention winner in the graduating class last year, left for the aviation camp at Rantoul, Ill., last week.

A large number of competitors entered themselves in the competition for the diamond medal offered by Dr. Samuel Solomon for the best playing by a lady student of one of the larger works by Chopin.

As the summer session of the Chicago Musical College draws near, applications for tuition with Oscar Saenger and Herbert Witherspoon, the distinguished vocal instructors of New York, become daily more numerous. According to present indications the time of these great vocal teachers will be fully booked long before they make their appearance in Chicago next month.

Walter Spry's Summer Normal Course

Walter Spry will give five programs of piano music, illustrating the lectures of Cyril Graham on "The Sources of Piano Teaching Material." The first will comprise works of Bach, Rameau and Handel; the second, Haydn, Mozart, Beethoven; the third, Chopin and Schumann; the fourth, modern composers, and the fifth, "Writers of Salon Music." The recitals will be given every Saturday morning at 9 o'clock at the Columbia School of Music, beginning June 29.

Richard Czerwonky to the Bush Conservatory

Richard Czerwonky, the well known violinist, and for many years concertmaster of the Minneapolis Orchestra, left that organization at the conclusion of the present season to join the faculty of the Bush Conservatory, where he will head the violin department.

Rachel Busey Kinsolving's Blackstone Recitals

Rachel Busey Kinsolving, the indefatigable impresario, announces her annual Blackstone morning musicales, which will take place between November 19, 1918, and January 14.

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Composer of "America, My Country."

1919. At the first recital, November 19, the soloists will be Helen Stanley, soprano; Guiomar Novaes, pianist, and Salvatore di Stefano, harpist. The soloist on December 3 will be Jascha Heifetz; on December 17, Reinald Werrenrath and an artist to be announced later; on January 7, Efrem Zimbalist and Gabrielle Gills, soprano. The last recital, on January 14, will bring forth Pablo Casals and Hulda Lashanska, soprano.

Sturkow-Ryder Pupil Honored

Little Dorothy Shoninger, in competition with more than twenty pianists, was chosen, with three others, to play at the graduation exercises of the Hyde Park High School in June. She will play the MacDowell polonaise. Miss Shoninger is a student from the studio of that excellent pianist and teacher, Mme. Sturkow-Ryder.

Roy David Brown's Summer Class

During the six weeks commencing Monday, July 1, and closing Saturday, August 10, Roy David Brown, the widely known pianist and instructor, will have his annual Piano Teachers' Institute at his Lyon & Healy studios. The course includes twelve private lessons with Mr. Brown, six teachers' meetings and six lecture-recitals. At the close of the class members of the institute receive a certificate stating the work accomplished. At the lecture-recitals on Saturday mornings, beginning July 6, Mr. Brown will have the assistance of several of his artist-pupils.

Sibyl Sammis MacDermid Presents Pupils

Two unusually gifted sopranos were presented in individual recitals by their teacher, Sibyl Sammis MacDermid, on Tuesday evening at Lyon & Healy recital hall. Irene Harruff rendered in a highly praiseworthy manner Handel's "Where'er You Walk," Horn's "I've Been Roaming" and an English air, "When Love Is Kind," besides three selections from John Alden Carpenter's "Water Colors," Bemberg's "Nymphs et Sylvains" and the "Caro Nome" from Verdi's "Rigoletto." Like her predecessor, Miss Comer opened with a Handel number, "Care Selve," following which she sang an aria from Mozart's "Le Nozze di Figaro," a group of old English, Russian and Irish folksongs, two French songs by Pessard and Barbirolli, the "Air de Salome" from "Herodiade," and closed with a group comprising Burleigh's "In the Wood of Finvara," James G. MacDermid's "My Love Is Like the Red, Red Rose" and Boyd's "La Tarantella." Both singers are efficient work Mrs. MacDermid does with her students, her thorough training guiding each singer carefully through her different selections. Both singers are possessors of soprano voices of charming quality and exceptionally well placed.

Apollo Musical Club Election

C. S. Jackson, president; Prof. C. J. Chamberlain, vice-president; Armour Armstrong, secretary; Mrs. E. F. Rea, treasurer and business manager, and as directors, Birdie Kitson-Schwarz, F. E. Roberts and L. D. Stitt, are the newly elected officials of the Apollo Musical Club. Of course, Harrison M. Wild, the eminent conductor, was re-elected musical director.

New Composition by Sturkow-Ryder

"Imps," a fanciful valsette, has just been published and is being played by the composer, Mme. Sturkow-Ryder, at many of her concerts.

Viola Cole to Present Pupils

Viola Cole will present Isabelle Schrage in a piano recital in the recital hall, Fine Arts Building, on Wednesday evening, June 26. Her program will be a distinctly melodious one, including numbers from Leschetizky and Martucci, the G minor sonata of Mendelssohn and a long MacDowell group, comprising an etude, a gigue and tarantella and a number of the "Sea Pieces."

Little Pearl Cohen, a child prodigy of six years, who played a successful concert in Central Music Hall last

month, has arranged a musical program to be given for the soldiers of Camp Grant, Rockford, during the second week of June. It includes several selections from Robert Schumann's "Album for the Young," Poldini's "Music Box and Tarantella," "A Song Without Words," from Mendelssohn, and an attractive arrangement of "Marching Through Georgia."

The interpretation class will meet on Friday, June 7, at 6 o'clock, in the studio.

JEANNETTE COX.

Mr. and Mrs. Huss Popular in Washington

Mr. and Mrs. Henry Holden Huss are very popular in Washington, D. C., and their appearance there is always warmly welcomed. They appeared recently at the Colonial School, in joint recital for the benefit of the American Red Cross and attracted a large audience. Mrs. Huss' beautiful soprano voice of sympathetic quality again aroused deep admiration, and the charm and admirable diction in her singing was greatly enjoyed. She was heard in an old French song "Maman, dites-moi," a new setting by Mr. Huss of "It Was a Lover and His Lass," an Armenian melody which met with such marked favor that she had to respond to an encore; this was "When I Was

Wi' My Dearie," by Mr. Huss. She sang also English, Irish and Italian folksongs, a group of modern French songs and American songs by Huss and Hartmann.

Mr. Huss' virile technic and musicianly interpretation was the occasion for much favorable comment. A group of his own compositions in modern vein brought him repeated applause, to which he responded by improvising fluently on a theme suggested by some one in the audience. Mr. Huss was heard also in a group by Chopin, "Polonaise Militaire," Aeolian harp etude and the E minor valse; "Gondoliera," by Liszt, his own paraphrase of Chopin's two preludes (G minor and A major); "Minuet Mignon," tone poem "To the Night," and prelude, op. 17, valse, A major and "Polonaise Brillante," all played by this pianist of distinction and composer of merit.

An "Evening's Entertainment in a 'Y' Hut"

Francis Rogers and Mrs. Rogers, only recently returned from France, reproduced an "Evening's Entertainment in a 'Y' Hut" before a very interested audience, Friday evening, May 24, at the West Side Branch of the Y. M. C. A., New York City. This was given under the auspices of the National War Work Council of the Y. M. C. A.



Dedicated to
WOODROW WILSON ESQ.
President of the United States of America

AMERICA MY COUNTRY

National Hymn

Poem by
LENA SHACKELFORD HESSELBERG (COPYRIGHT 1918)

Music by
EDOUARD HESSELBERG

Maestoso

all thy might for-ces, thy falls, thy lakes, thy rills, Thou
all thy beau-ties draw me, to thee I lift my eyes, New
• cling to thy great glo-ry, in faith thou wilt not fall, Thy
Thou wilt rise in great-ness, and give the world thy best, Thy

hold-est wealth of nat-ure, on thee God's sun has shone, A
on-er-gies pos-sess me, I claim thee for my own, A
birds, thy trees, thy mount-ains, cry free-dom from their dome, A
aims are high and nob-le, thy peo-ple true, I own, A

poco ritard a tempo molto ritardando

me-ri-ca my coun-try, my own, my home.
me-ri-ca my coun-try, my own, my home.
me-ri-ca my coun-try, my own, my home.
me-ri-ca my coun-try, my own, my home.

FULL SIZE SHEET MUSIC OF THIS HYMN, AS QUARTETTE OR VOCAL SOLO WITH PIANO ACCOMPANIMENT, CAN BE PROCURED FROM THE COMPOSER, UNIVERSITY SCHOOL OF MUSIC, LINCOLN, NEBRASKA. PRICE, 50 CENTS

Lena P. Shackleford Hesselberg, author of the poem dedicated to President Wilson, is the daughter of Major General George T. Shackleford of Civil War fame, and both her maternal and paternal ancestors were Revolutionary people. One of her ancestors, Colonel Taliaferro, built Fortress Monroe. Lord High Admiral Sir David Beatty, Commander of the British Navy, is her cousin by marriage. The composer of the music, Edouard Hesselberg, master pianist, composer, pedagogue and litterateur, late of Toronto, Canada, is at present serving as representative concert pianist at the University School of Music, Lincoln (Nebraska), and concertizing throughout the Middle West, donating the proceeds to the Red Cross. Considering that his hymn, "America, My Country," is really worthy of becoming nationalized, and that complimentary copies are being sent to the foremost supervisors of public school and community music in the United States, song leaders of all our military and naval cantonments, choral directors of colleges and universities, and that the composer himself opens all of his recitals with a piano transcription of "America, My Country," it is small wonder that even the churches are taking it up. At the last Lincoln Community Sing one thousand school children rendered the quartet arrangement reproduced herewith. Miniature copies can be secured complimentary, and full size sheet music purchased from the composer.

CHICAGO NORTH SHORE FESTIVAL MOST BRILLIANT IN DECADE

Carl D. Kinsey Again Proves Himself an Eminent Manager—Patrons Flock to Hear Splendid Programs Despite Inclement Weather—Oberhoffer and the Minneapolis Orchestra Score Repeatedly—Muratore Receives Ovation—Galli-Curci Draws to Capacity—All Artists Delight

The Chicago North Shore Music Festival, given yearly for the past decade at the Northwestern University gymnasium, Evanston, Ill., under the management of Carl D. Kinsey, business manager of the North Shore Festival Association, was as successful this season as formerly. Mr. Kinsey has done a great deal for music in Chicago and vicinity. It will be recollected that during his management the Apollo Club thrived, and it is a well known fact that he resurrected the Chicago Musical College, which is now one of the largest and best known music schools in the world. Thus, the financial success of the festivals is due to Kinsey's acumen as a showman, as he engaged only artists of big drawing powers. The vast auditorium, sold out on more than one occasion, was filled practically to capacity at each concert this season.

The inclemency of the weather, which was cold and rainy, did not dampen the enthusiasm or patronage, and though the gowns of the ladies were more simple than in years gone by, and men wore business suits instead of evening dress, this change was in keeping with the crisis

which the country is going through, just as the garlands and ropes of flowers which heretofore have decorated the walls properly were replaced by innumerable flags of the allied nations.

The first concert, given on Monday evening, May 27, like the succeeding ones, was opened with the singing of "The Star Spangled Banner," played by the orchestra standing, sung by the choristers and audience, and directed on all occasions by Peter C. Lutkin, musical director of the association. After this, the choral finale from the Oldberg "Festival" overture, which was composed for the opening of the first North Shore Festival, June 3, 1909, opened the festivities auspiciously. The backbone of the program, however, was the presentation of Elgar's "Caractacus" with a stellar cast, including Marie Sundelius, Paul Althouse, Arthur Middleton and Burton Thatcher. Marie Sundelius covered herself with glory as Eigen, which part she imbued with a voice of great power and clarity and wide compass, while her interpretation stamped her as one of the foremost oratorio singers of the day. Paul Althouse, always a great favorite here, poured out his golden tones as Orbin. Here is an artist in the best sense of the word, a singer and a musician. Althouse's English diction is impeccable—no less remarkable his interpretation. He scored a well deserved success. Arthur Middleton, in the title part, was a power of strength, and by its applause the public showed him through the course of the evening that it admired everything he did. Burton Thatcher, a local basso, sang with telling effect the difficult role of Arch-Druid and Claudius. Director Lutkin conducted his forces with consummate ability. Mr. Lutkin is always at home when directing choral forces, and his reading of the difficult score strengthened the opinion formed at other festivals.

Second Concert—Artists' Night

The second concert of the Evanston Festival took place on Tuesday evening, May 28, when 4,200 seats were occupied by admirers of Lucien Muratore, Chicago's idol and the soloist of the evening. Muratore is as much at home on the concert platform as on the operatic stage. His magnetism and savoir faire captivate his listeners even when he does not sing. The tumultuous applause that greeted him at his first appearance on the stage was proof conclusive of the love the Chicago public has for him. He rewarded his most sanguine admirers by singing better than ever, and pleased the multitude by his generosity in encores, which were more numerous than the program numbers. His first selection was the "Aubade" from Lalo's "Le Roi d'Ys," after which he added a number by Laret. Following the intermission, Muratore was heard in two songs by Hue, and no less than three encores.

Then came his famous rendition of the Pagliacci "Lament," at the close of which the audience broke loose and shouted, "La Marseillaise, La Marseillaise." Then, escorted by two soldiers waving the Stars and Stripes and the tri-color of France, he made his way to the stage amidst riotous acclamation. Many singers have this season

been heard in the national French song, many great celebrities of the operatic stage and concert platform are singing it; none can sing it like Lucien Muratore. It takes a Frenchman to sing this song—a French man who has seen the war, who has suffered, who has lived amid the sound of guns—and Lucien Muratore has lived that life. His singing reflected the hatred that he has for the Germans and his love for his own country. There were few dry eyes at the close of the number, as a more appealing rendition has never been given the song. The audience, which through the rendition stood up, cheered and cheered, recalling the hero of the night innumerable times to bow acknowledgment. At the conclusion of the number, Muratore effusively kissed the American flag, while Emil Oberhoffer, conductor of the night, shook hands with him, and afterward told him, "You are the premier artist of the world. A success such as was yours tonight it has never been my pleasure to witness." Manager Kinsey, thrilled with emo-



EMIL OBERHOFFER,
Conductor, Minneapolis Symphony Orchestra.

tion, rushed behind the stage, and said, "Muratore, you have had the greatest ovation we have ever had here. We want you back next season." Muratore answered, "Oui, oui."

The artists' night, as the second festival evening is called, brought forth also the Minneapolis Symphony Orchestra, which for the past two years has been the official orchestra of the association, and its admirable leader, Emil Oberhoffer. The symphonic contributions of the night were the overture to Lalo's "Le Roi d'Ys," the Schubert "Unfinished" symphony, "Two Paintings," by Felix Borowski, and the Chadwick symphonic sketch, "My Jubilee." The work of the orchestra was praiseworthy, but especially noteworthy was the splendid rendition accorded the work of Borowski. Mr. Borowski, who is president of the Chicago Musical College, and who for more than a decade was the leading music critic in Chicago, whose momentary retirement from that field is very much regretted by patrons of music as well as musicians, was fêted to the echo at the conclusion of the composition, being recalled to the stage several times.

Conductor Oberhoffer, who at the beginning of the concert had been given a rousing reception, was most courteous not only to the soloist Muratore, whom he honored by an orchestral fanfare, a testimonial never before accorded an artist here, but he insisted upon Mr. Borowski bowing from the conductor's stand in acknowledgment of applause. Mr. Oberhoffer has a personality that has made him popular all over the land, and as to his mastery with the baton, it is too well known to dwell upon at the present time. Suffice to say that throughout the festival he and his orchestra gave of their best. The second festival night will long be remembered by the enormous throng present as one of the most pleasurable concerts heard in this vicinity in many years.

Third Concert, Thursday, May 30

The first presentation anywhere of David Stanley Smith's "Rhapsody of St. Bernard," under the directorship of Peter Lutkin, the Minneapolis Symphony Orchestra, the festival chorus of 600 singers, a young ladies' chorus of 300 voices, an a cappella choir, all assisted by a worthy quartet, including Lenora Sparkes, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Reinald Werrenrath, baritone, will be counted as one of the important musical events of the present season in America. David Stanley Smith's "Rhapsody of St. Bernard" can be reckoned as a masterpiece among religious cantatas. The score is complicated and difficult, and its only drawback is the re-iteration of the first part, which made that part not only too long, but also tedious. The second part, however, is well worth hearing, and the cantata should be given often by choral societies all over the country. The best number is the chorus with semi-chorus, a cappella, "O Jesu! Our Blest All in All." This number is really a masterpiece.

The soloists shared equally in the favor of the audience, and Lenora Sparkes, Nevada van der Veer, Reed Miller and Reinald Werrenrath are to be highly congratulated

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Violinist

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April 26—Pottsville, Pennsylvania (afternoon and evening)
April 29—East Liverpool, Ohio
April 30—Steubenville, Ohio
May 1—Wheeling, West Virginia
May 2—Barnesville, Ohio
May 3—Cambridge, Ohio
May 6—Apollo, Pennsylvania
May 7—Tarentum, Pennsylvania
May 8—Oil City, Pennsylvania
May 9—Kittanning, Pennsylvania
May 10—Summerville, Pennsylvania
May 13—Reading, Pennsylvania
May 14—Allentown, Pennsylvania
May 15—Lancaster, Pennsylvania
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Very sincerely,

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for their work. Mr. Smith, who was on hand to hear his cantata, must have been delighted at its rendition, as well as its reception. The gifted composer was called to the stage to bow acknowledgment to tremendous applause after the "Come, Thou, Come, Lord Omnipotent," which was sung gloriously by that sterling bass, Werrenrath. Preceding the cantata the orchestra was heard under the direction of Emil Oberhoffer in Beethoven's overture, "Leonore," No. 3, and its reading caught the fancy of the audience, which gave Mr. Oberhoffer and his men a demonstration of enthusiasm.

Fourth Concert—Children's Concert

The fourth program, known as "Children's Concert," took place on Saturday afternoon, and brought forth as soloist Emilio de Gogorza, baritone, and Tsianina, Indian mezzo-soprano. The Minneapolis Orchestra, under the guidance of its conductor, Oberhoffer, opened the program with Rossini's overture to "William Tell." Mr. de Gogorza, who is well known here, sang with his customary art the aria, "Pauvre Martyr Obscur," from Paladilhe's "Patrie," and the serenade from Berlioz's "Faust." The distinguished baritone was much applauded, and was asked for an encore, which was received with the same approval as the program numbers.

Bessie M. Whiteley's cantata, "Hiawatha's Childhood," was presented under the direction of Osbourne McConathy, supervisor of music in Evanston, and a children's chorus of 1,500 voices, assisted by Tsianina, Mrs. Whiteley, who is now music supervisor in the schools of Kansas City, Mo., won with his cantata the prize offered in 1912 by the Federation of Music Clubs, and the first performance of the work took place at the federation's convention in the spring of 1913.

The children were again well drilled by the various teachers and supervisors of music of the North Shore, including Conductor McConathy and Supervisors Mrs. H. E. Cotton, Alice Jones, Elizabeth Nash, Annis C. Jewett and Stella C. Maher. The little ones enjoyed their singing, and the audience, made up principally of mothers, also found great pleasure in the dynamic powers and refined shadings with which the young choristers sang the music allotted to them. Tsianina gave her various solos with telling effect, and her appearance in her Indian costume proved of great interest to the children. She, too, won favor with the public.

After the intermission, the Children's Chorus was heard in Sullivan's "Lost Chord," one of the most successful songs of modern times, which, according to the program notes by Felix Borowski, that clever, erudite writer, has had up to 1916 a sale exceeding 250,000 copies, which was sung as though it were a novelty for the youngsters. This is not written as an advance criticism, but simply jotted down as a fact. They sang the old piece with much feeling and splendid intonation; such singing would have been meritorious even to older choristers. The children were also heard in "Rule, Britannia," the "Marseillaise" and "The Star Spangled Banner." It was unfortunate that the Belgian, Serbian, Grecian and Portuguese national anthems were not included, as then all the allies would have been equally feted, but just the same Italy, Great Britain, France and our own country's national songs were given a rousing singing by 1,500 young voices and hundreds of older ones.

Sandwiched between the Sullivan choral and the patriotic songs, Tsianina gave a group including "Her Blanket" and the "Canoe Song" from Cadman's "Shanewis." The Indian singer captivated her listeners, who demanded extra numbers, which also were sung beautifully.

De Gogorza was only billed in the second part of the program with the aria, "Dio Possente," from Gounod's "Faust," but he had to sing more before the audience and

choristers would allow him to make his final bow to the festival. His singing is always artistic.

The orchestra played gloriously MacDowell's "Woodland Sketches," superbly arranged by Emil Oberhoffer, who as ever conducted with verve and precision. It may be said right here that the genial conductor of the orchestra of the Northwest was one of the bright spots in the galaxy of stars that appeared at the festival this season. Not only was the orchestra a potent factor in its various solo numbers, but it played uncommonly good accompaniments for the soloists—altogether a very competent body of players, including such men as Van Vliet, the principal cellist, whose beautiful playing in various solo passages made one regret that he was not given an opportunity to play more at this, his farewell, appearance as a member of the orchestra. Then words of praise are also due to Richard Czerwonky, the concertmaster, who played beautifully on his violin. Mr. Czerwonky's farewell with the orchestra was most successful. Hereafter, the distinguished violinist will be on the faculty staff of the Bush Conservatory, in Chicago, and will be heard also in concerts and recitals. Above all should be commended Emil Oberhoffer, general-in-chief, who has made the Minneapolis Orchestra one of the foremost musical organizations in the land.

Fifth Concert—Operatic Night

The fifth and last concert of the festival took place on Saturday evening, June 1, and brought out a huge audience which filled the large gymnasium to its last seat while hundreds were placed on the stage. The attraction was, of course, the great Galli-Curci, always the queen of the song realm and one of the brightest box office magnets in the world. The great diva after her long tour, which took her nearly over all this country in less than three months, appeared physically at her best, while the freshness of her glorious voice has been on no occasion heard to greater advantage. Her repertoire, though extensive, is well known here, and as the concert was especially devoted to operatic selections, Mme. Galli-Curci used her favorite arias, "Una voce poco fa," as only she can sing it, likewise the "Shadow Song" from "Dinorah." The tempest of applause which greeted her on her first appearance was unloosened more furiously at the conclusion of those two arias, and many encores were demanded and sung with that finish of style, bell-like quality of voice, ease and art that have placed Mme. Galli-Curci on the highest step of the pedestal to which she was raised in America less than two years ago. Another group, with piano accompaniments supplied artistically by Homer Samuels, included Arne's "The Lass With a Delicate Air," Massenet's "Crepuscule" and Chapi's "Carcelera." Encores galore also were graciously added.

Conductor Lutkin, who this year came out of his ordeal with flying colors, added to his record as a chorus conductor, directing his big forces to victory in Mabel W. Daniels' "Peace With a Sword," which last winter had its initial performance and proved on a first hearing here well worth listening to. It was received with marked approbation. The chorus from Borodini's "Prince Igor" likewise received a sterling reading, and concluded gloriously the festivities.

Emil Oberhoffer and the Minneapolis Orchestra ended their tenth successive tour most auspiciously in playing admirably the overture to "Sakuntala," by Goldmark; the "Andante Cantabile" from Tchaikowsky's fifth symphony, and Smetana's symphonic poem, "Ultava."

The 1918 North Shore Festival will be reckoned among the best given in the lovely collegiate town of Evanston and all participating are entitled to well deserved praise.

RENE DEVRIES.

American Business—Attention! The First of Every Month will be observed as Thrift Stamp Day In The U. S. A.

The first Thrift Stamp Day went over big! It proved a tremendous boost for Uncle Sam's Thrift Stamps and War Savings Stamps campaign and for American business in general. As a result of the great success of the first Thrift Stamp Day it has been decided to make the First Day of every month Thrift Stamp Day in the U. S. A.

This means that every branch of American business has the unusual opportunity to make the first of every month a red letter business day throughout the Nation, and a Victory day for the U. S. Government by disposing of hundreds of thousands of dollars' worth of Thrift Stamps and War Savings Stamps!

So get busy at once in preparation for these red letter business days—these monthly Thrift Stamp Days! Manufacturers, jobbers, wholesalers, retailers, get together and plan for special Thrift Stamp Day sales, unusual values in every line of merchandise and commodity. It's up to you to help the Government and help yourselves at the same time.

Profit by your experiences of the first Thrift Stamp Day to make the succeeding Thrift Stamp Days still more of a success! Redouble your former efforts and you'll double the results! If any of you should still be unfamiliar with the working plan for Thrift Stamp Day, write for this plan today without fail. Address W. Ward Smith, National War Savings Committee, 51 Chambers St., New York City.

NATIONAL WAR SAVINGS COMMITTEE
51 Chambers Street, New York City

Olive Nevin Aids Red Cross

Olive Nevin, soprano, helped put the Red Cross drive over the top for the Sewickley (Pa.) branch of that organization. At a huge mass meeting, May 21, she sang patriotic songs. At that time, in nurse's costume, she gave a beautiful rendition of Horatio Parker's "The Red Cross Spirit Speaks," which was brought out last winter by Louise Homer. On May 24, Miss Nevin was the drawing card at a benefit, where she assisted at a recital of children pupils. One of these, a seven year old, played her accompaniment for "America" to open the program. On Saturday night, May 25, again in nurse's costume, she led the singing and rang the bell at a public auction sale of trophies, including the Kaiser's goat. This was held in the town square, and was the occasion for great hilarity; \$150,000 was raised during the week.

Tracey Pupil in Covington, Ky.

Elizabeth Durland, one of the advanced pupils of Minnie Tracey, of Cincinnati, gave a recital before the Covington Art Club, at Covington, Ky., on the afternoon of May 27, and according to all accounts scored an impressive success. Mrs. Durland's voice is a particularly luscious and well trained lyric dramatic soprano, and experts agree that she showed rare interpretative art in selections by Deems Taylor, Alexander O. Mason, Axel Raoul Wachtmeister, Thurlow Lieurance, William Diehm, Reyer ("Sigurd" air), Burleigh, Alexander MacFadyen, etc.

JACOBINOFF

A vital and dominant young American violinist who has distinctly made himself felt in the larger realms of musical endeavor.

To all who heard him there came the inevitable memory of Mischa Elman's first visit to this country. His playing was by no means unworthy of comparison with that of the more well-known artist.—*New York Evening Sun.*



*Philadelphia Orchestra—4 times.
St. Louis Symphony Orchestra—3 times.
N. Y. Philharmonic Orchestra—2 times.
And the most notable concert courses.*

Young Jacobinoff can doubtless look forward to a bright artistic career; he is very talented and belongs, I believe, among the most promising of rising artists.

(Signed) JOSEF STRANSKY.

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BOWLING GREEN, OHIO, HOLDS FOURTH ANNUAL MAY FESTIVAL

A Success Both Artistically and Financially—Minneapolis Orchestra, Under Conductor Oberhoffer, a Feature—Prominent Soloists Give Pleasure

The fourth annual May festival at Bowling Green, Ohio, which took place on May 15, 16 and 17, proved the biggest and best festival yet held in that city, and was undoubtedly the chief musical event of northwestern Ohio. For a city of nine thousand and a new normal college to maintain a three day music festival (four concerts) is no small undertaking. Both artistically and financially it was a great success, and reflected great credit on Prof. Ernest Hesser, of the State Normal College, who was manager and director of the festival.

The festival opened on the evening of May 15, "Children's Night," when the large children's chorus from the public schools sang "Folksongs of Our Allies." The assisting artists were Lucille Stevenson, soprano, and Leon



GROUP OF SCHOOL CHILDREN PASSING THE TWO DIRECTORS, ERNEST HESSER (LEFT) AND EMIL OBERHOFFER (RIGHT) ON THEIR WAY TO THE CHILDREN'S MATINEE CONCERT.

Sampaix, the Belgian pianist. The program for this concert is given in detail:

The Star Spangled Banner.....Chorus and Audience
Words of Welcome.....President H. B. Williams
Folksongs of the Allies:
A Merry Life (Funicula Funicula), Italian.....Denza
Santa Lucia (Boat Song of Naples), Italian.....Traditional
Amarillis (Old French Rondo of Louis XIV).....Traditional
La Marseillaise (National Hymn of France).....de Lisle
Children's Chorus
Summertime.....Ward-Stevens
Nobody Knows the Trouble I've Seen (Negro Spiritual).....Burleigh
Noon.....Branscombe
When the Boys Come Home.....Speaks
Lucille Stevenson
Chromatic Fantasy and Fugue.....J. S. Bach
Etudes.....Chopin
Variations and Fugue in A minor.....Paderewski
Aria: One Fine Day ("Madame Butterfly").....Puccini
Leon Sampaix
The Bluebells of Scotland.....Scotch
The Wearing of the Green.....Irish



SOPRANO AND ALTO SECTIONS OF THE MAY FESTIVAL CHORUS, BOWLING GREEN, OHIO
Taken in front of Williams Hall just after a rehearsal.

Men of Harlech.....Welsh
Drink to Me Only With Thine Eyes.....English
Rule Britannia (National Song of the English Sailors).....Dr. Arne
Children's Chorus
Fountain Plays.....Liszt
Campanella.....Liszt
Wedding March and Elfin Chorus ("Midsummer Nights Dream").....Mendelssohn-Liszt
Leon Sampaix
Chinese Mother Goose Rhymes.....Bainbridge-Crist
Lady Bird.....
Baby Is Sleeping.....
What the Old Cow Said.....
The Mouse.....
Pat-a-Cake.....
The Old Woman.....
The Fairies Have Never a Penny to Spend.....Charlotte Sulcer
Miss Stevenson
Dixie.....Emmet
The Sun Worshippers—Zuni Indian Melody—Sunrise Call.....
Old Folks at Home (Negro).....Foster
Our Flag and Motherland.....Fisher
Keep the Home Fires Burning (audience with chorus).....Novello
Children's Chorus

On the evening of May 16, "Choral Night," the festival chorus of 200 voices sang Handel's oratorio, "The Messiah," with Royal Dadmun, baritone; Clarence Russell Ball, tenor; Idelle Patterson, soprano, and Mrs. Charles King Chapman, contralto, as soloists. The chorus was very well balanced and did the best work they have ever done.

A new feature of the festival this year was a matinee given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on Friday afternoon, May 17, for the school children of the city and county. About 1,200 children, from the first grade to high school, inclusive, attended the concert. It was surely a red letter day for the kiddies, for most of them had never heard a symphony orchestra. The assisting artists at this concert were Christine Schutz, contralto, and Henry Williams, harpist.

The program was as follows:

The Star Spangled Banner.....Herbert
March of the Toys, from "Babes in Toyland".....Kossini
Harp Soli:
Harp Eolienne.....Godefroid
Mazurka.....Hasselmanns
Henry J. Williams
Peer Gynt, suite No. 1.....Grieg
(a) Morning. (b) Asa's Death. (c) Anita's Dance.
(d) Dance in the Hall of the Mountain King.
Serenade.....Moszkowski
Aria: "Caro Nome" (Dearest Name)—"Rigoletto".....Verdi
Idelle Patterson

Spinning Song.....Mendelssohn
Spring Song, from "Song Without Words".....Herbert
American Fantasy.....

On Friday evening, May 17, "Symphony Night," the

closing concert of the festival, was given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, director, with Allen McQuahae, tenor; Christine Schutz, contralto, and Cornelius van Vliet, cellist, as soloists. Their playing of Tchaikowsky's symphony No. 4 in F minor was superb and left nothing to be desired. It was indeed a rare treat to hear this great orchestra under the magnetic leadership of Mr. Oberhoffer. It was its first visit to the city, but will not be its last. The complete program follows:

The Star Spangled Banner
Symphony, No. 4, in F minor, op. 36.....Tchaikowsky
Aria: "O Don Fatale," from "Don Carlos".....Verdi
Christine Schutz
Overture, "Carneval," op. 92.....Dvorak
Theme and Variations, "Le Desir" (for cello and orchestra).....Serafin
Cornelius van Vliet
Suite, "Woodland Sketches," op. 51.....MacDowell
(Orchestrated by Emil Oberhoffer)
(a) In Autumn
(b) To a Wild Rose
(c) From Uncle Remus
(d) At an Old Trysting Place
(e) To a Water Lily
(f) Told at Sunset
Aria: "Where'er You Walk" ("Semile").....Handel
Allen McQuahae
March of Homage, from "Sigurd Jorsalfar".....Grieg

Riccardo Stracciari Recovering

Riccardo Stracciari is recovering from his recent indisposition, and it is pleasant to relate that the baritone will not have to undergo an operation for appendicitis. Mr. Stracciari is still under medical care, and, acting under advice, will not fill any engagements during the summer, though he had promised to sing for two or three great charities. He will be able to make these up next season. He is again taking the house which he occupied last year at Long Branch, and will not do any work during the next two months, but enjoy a thorough rest, spending his days again, as he did last year, fishing and walking.

Pittsburgh Singer Scores

Ida Geer Weller, the mezzo-contralto, was heard in recital, Tuesday evening, May 28, in the ballroom of the William Penn Hotel, Pittsburgh. An audience of good size, in which were noted many representative musicians, gave every evidence that the recital was a pronounced success. The singer was in exceptionally good voice.

J. Warren Erb, pianist, gave artistic accompaniment.



FESTIVAL FIGURES.

Left to right: Ernest Hesser, director of the festival; Richard Caerwonky, concertmaster of the orchestra; Allen McQuahae, tenor; Cornelius van Vliet, cellist; Emil Oberhoffer, director of the orchestra, and some of the tots from the children's chorus. (Insert) Homer B. Williams, president of the Bowling Green State Normal College, who is a staunch patron of music and booster for the May Festivals. Left to right: Ernest Hesser, director; Ruth McConn, accompanist; Idelle Patterson, soprano; Mrs. Charles King Chapman, contralto, and Royal Dadmun, baritone, the last three being soloists in "The Messiah."

Soprano Withdraws from Newark Quartet

Florence M. Robrecht, first soprano of the Contemporary Ladies' Quartet of Newark, N. J., has resigned. The quartet contemplates the acceptance of a vaudeville engagement, and Miss Robrecht does not care to enter this field of entertainment. The Contemporary Ladies' Quartet is well known throughout the Metropolitan district, the personnel of which, in addition to Miss Robrecht, is: Mrs. George Kirwan, second soprano; Mrs. Henry Eli, first contralto, and Mrs. George Baney, second contralto. Lillian Jeffreys Petri is coach and solo pianist. If the quartet accepts the offer the many friends who had the pleasure of hearing this organization will regret its withdrawal from concert and recital. One might add that it will be difficult to fill Miss Robrecht's place as she possesses a voice of natural beauty and has had the advantage of careful training.

An Appreciation of Merle and Bechtel Alcock

Following their recital recently in Spartanburg, S. C., Edmon Morris, of Converse College, writes the following appreciation of the artistic work of the well known contralto and tenor, Merle and Bechtel Alcock:

The recital given by Merle and Bechtel Alcock on the 18th was one of the greatest artistic treats Spartanburg has ever been privileged to enjoy. Not excepting the Festival, have we ever had such completely artistic pleasure as was afforded by these two delightful artists; we found their singing together uniquely delightful.

Gladys Axman's Success as Santuzza

"One of our young American sopranos, Gladys Axman, dominated with her impressive Santuzza the representation of rustic chivalry in Sicily, according to the ideas of Pietro Mascagni. Though still a novice in stage experience, she played with a resourcefulness and a control that would do credit to a veteran. Her impersonation was carefully considered, vigorous, assured, picturesque, and suffused with passion and pathos. Her voice is of uncommon beauty, especially in the upper register, and is used with intelligence and skill. Rarely except in the most pretentious performances—and none too often then—is Santuzza sung so genuinely musically, with so much style and taste. The occasion was a real and deserved triumph for the young singer." So says Pitts Sanborn in The Globe and Com-



GLADYS AXMAN,
Dramatic soprano.

mercial Advertiser of May 28, 1918, in his review of the Aborn Opera Company performance of "Cavalleria Rusticana," at the Bronx Opera House, May 27.

There is little to add from the standpoint of the present writer, excepting that his program notes, referring to her singing, say: "Gladys Axman's voice was clear as a bell,

her high Bs and Cs ringing out beautifully. Her action was most appropriate, and she looked the part every moment. She has personality, uses her brains, and is surely destined for large place in the operatic world."

The accompanying picture gives some idea of the fair singer in the part, and her debut must have gratified all concerned, for she received rounds of spontaneous applause whenever opportunity offered.

Word From Ugo Ara

After a silence of several months word has finally come from Ugo Ara, the well known viola player of the Flonzaley Quartet, who is serving with the colors in Italy. His friends have been greatly alarmed about him, as hitherto he had written frequently, and fears have been expressed that he was ill or wounded. Mr. Ara's note to Loudon Charlton was brief but it served to allay these apprehensions. It consisted simply of a copy of an address of welcome made to an English army contingent in Italy, and it was couched in such graceful language that it seems well worthy of reproduction:

The president of the F. B. C. of Bologna, Cav. Gazzoni, has assigned me the high honor of addressing to you, gentlemen, a few words, and it is indeed with a sentiment of pride and fear that I shall try to fulfill this very difficult and delicate task.

Difficult, on account of my imperfect knowledge of your language; delicate, on account of the many beautiful and great things which ought to be said on this occasion.

Because, far more than a simple sporting event, this gathering of today has to be regarded as a manifestation of the indissoluble bonds of sympathy and affection existing between two great nations which, in the history of the world, are now writing with their blood imperishable pages of bravery, glory and magnitude.

Animated by the same spirit, fighting the same fight, dreaming the same dream and wanting the same victory, the success of England and Italy, assisted by noble and chivalric France and America, and the other Allies, can not be put in doubt any more, because we know that, no matter how hard their sacrifices

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A New War Song

"TO VICTORY"

Words by Ethel Watts Mumford

Music by Henry Hadley

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will be, they will continue to struggle until the reaching of their sacred, glorious aim, that is to say, until the reign of justice, love and freedom will again be established on this earth.

Up to that moment, Englishmen, "God Save the King" be your fortunate war song, as our cry, our faithful, inspiring, powerful cry will continue to be "Sempre avanti Savoia!"

Mildred Dilling's Summer Class

Mildred Dilling, the well known harpist, whose New York studio is at 332 West Eighty-fifth street, will teach a summer class during July and August at Pathfinder's Lodge, Cooperstown, Otsego Lake, N. Y.

Recital at Institute for Blind

A pupils' recital will be given at the New York Institute for the Education of the Blind, Ninth avenue at Thirty-fourth street, Tuesday evening, June 11, 1918.

H. W. B. Barnes for France

H. W. B. Barnes, the San Antonio choral conductor and pedagogue, soon will go to France under the auspices of the Y. M. C. A.

Grainger Transferred to Governor's Island

Percy Grainger has been transferred from the Fifteenth Band, C. A. C., to Governor's Island, N. Y., where he has been assigned as assistant instructor in the Army Music Training School, directed by Arthur Clappé.

Christie Langenhan Scores at Elwood City

A further addition to her long list of successes was scored by Christie Langenhan when this soprano appeared in an afternoon and evening recital at the Shelby Auditorium in Ellwood City, Pa., on May 31. In the afternoon she rendered a special program for the children, as follows: "The Star Spangled Banner"; "The Birth of Morn," Leoni; "A Million Little Diamonds," Schminke; "April Tide," Ralph Cox; "Come for a Sail in My Little Boat," Arthur Trostwyk; "My Little Doll," Buzzi-Peccia; "Hills of Dream," Marion Bauer; "The Joys of June," Oley



CHRISTIE LANGENHAN,
Soprano.

Speaks; "One and One" and "Little Goose Girl," Spielter; "Annie Laurie," Scotch folksong.

The auditorium was packed with over 900 children, who listened intently and applauded enthusiastically. Mme. Langenhan responded graciously to demands for encores.

The evening program consisted of the following songs: "The Star Spangled Banner"; "The Lass With the Delicate Air," Arne; "A Spirit Flower," Campbell-Tipton; "Hills of Dream," Marion Bauer; aria from "Cavalleria Rusticana," Mascagni; "Ouvre tes Yeux Bleus," Massenet; "Trust in the Lord," Handel; "Indian Love Song," Lieurance; "Elegie," Massenet; "Dear Lad o' Mine," Branscombe; "When the Boys Come Home," Oley Speaks; "I Did Not Know," Vanderpool; "There's a Long, Long Trail," Elliott.

So great was the success of Christie Langenhan that she had to add after each group of songs an encore. She received the greatest ovation, and the dean of the music in Ellwood City, O. E. Bartel, under whose direction the two recitals were given, expressed himself as warmly pleased. Hugo Boucek, the personal representative of Mme. Langenhan, received the following flattering letter from Mr. Bartel:

O. E. BARTEL

Composer
Supervisor of Music Ellwood City

June 1, 1918.
MY DEAR MR. BOUCEK—I am writing this letter in appreciation of the concert given by Christie Langenhan last night.

My prediction is that an artist of her type will be in great demand. She has a voice of great power and beauty, handled so intelligently and musically and in a manner that is so pleasing. Mme. Langenhan will fill a house in Ellwood City on any return engagement, which is sure to be given.

Yours for more artists of her type,

(Signed) O. E. BARTEL.

Rosalie Miller for Chautauqua

Rosalie Miller is engaged as soprano soloist for the month of July at Chautauqua, N. Y. Wednesday, May 30, Miss Miller sang at Camp Merritt, a group of old English songs and swinging American songs, much loved by the soldiers.

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The summer course offered again this year by Mme. Soder-Hueck, the distinguished New York vocal teacher and coach, is arousing wide attention, and teachers and singers from all over the country are enrolling. They will, aside from the regular technical lessons, work up a repertoire and at the same time take advantage of the splendid opportunities around New York for summer recreation.

Mme. Soder-Hueck is widely known as a teacher of artists now prominent in the operatic as well as in the oratorio and concert field. Many nationalities are among her students at her Metropolitan studios, among these being Russian, Italian, French, etc. Julia Meade Starkey,



ADA SODER-HUECK.
Vocal teacher and coach.

an excellent oratorio and recital contralto of Louisville, Ky., a teacher of voice at the Louisville Conservatory of Music, will be with Mme. Soder-Hueck again this season. She will remain here in order to be more closely associated with the work at the Soder-Hueck studios. There will be also, among others, Dorothy Beach, mezzo-contralto, of California; Maria Mancebo, of Mexico City; Olga de Loutsky, from Cuba, a pupil from Honolulu; Florence Drake Le Roy, coloratura soprano, from San Francisco, and Harvin Lohr, a concert tenor. (It is a well known fact that excellent tenors are found at the Soder-Hueck studios.) Many from her regular New York vocal classes will remain during the summer to prepare for the engagements during the coming season.

Mme. Soder-Hueck's studios in the Metropolitan Opera House building, 1425 Broadway, are cool and comfortable and an ideal place for summer teaching.

PHILADELPHIA GRADUATION EVENT

Leefson-Hille Conservatory Concert Shows Excellent
Work of Pupils—Evelyn Tyson, Winner of
Stokowski Medal, Plays

On May 25, the Leefson-Hille Conservatory of Music gave the 103d concert of that institution in Witherspoon Hall before a large and very appreciative audience. The auditorium was profusely and artistically decorated with flags, bunting and potted ferns.

The event opened with a rendition of "The Star Spangled Banner" by the conservatory chorus and the audience, led by Maurits Leefson, president of the school. Following the singing of the national anthem, Edith and Rose Minsky played the piano duo arrangement of Thome's serenade, "Love Song" and "Wedding March" in a commendable manner, the ensemble being especially good, while the tone quality was finely balanced and pleasing. The ladies' chorus sang three numbers in an effective and highly pleasing manner, displaying in a marked degree the excellent tuition of Robert Schurig. The piano solo by Ruth Nathanson of the first movement from Beethoven's C minor concerto, the cadenza to which was written by Maurits Leefson, was given with not only a fine understanding of the work, but a technic, as well as thoroughness of conception, that was remarkably well unfolded. George

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Zavidow, a pupil of the violin department, who has recently secured a position with the Philadelphia Orchestra, played Bach's sonata (for violin without accompaniment). Mr. Zavidow revealed a remarkably rich quality of tone, pliant technic and a good bowing arm. In the piano solo, "Coronation" concerto from Mozart, the cadenza to which was written by Mr. Leefson, a talented pianist was brought forth in the person of Marcus Blitzstein. This youth of about ten or twelve years presented the portion of the concerto with an understanding of tonal quality and technical assurance that was amazing. Clarence Kohlmann played with his usual art, this time giving the serenade and allegro by Mendelssohn. Mr. Kahlmann's piano playing is ever a source of gratification. Evelyn Tyson played a number from Debussy and one from Saint-Saëns. As indicated by her winning the gold medal offered by the Philadelphia Music Club and the Stokowski medal, Miss Tyson's work bore every indication of a finished artist. Dorothea Neebe followed with "Luetzow's Wild Hunt," by Weber-Hiller. Miss Neebe, who won the Philadelphia Music Club's medal last year, and received the highest marks in competition held by the Eastern States in New York City, acquitted herself satisfactorily. The speaker of the evening was James Francis Cooke. Elsie Stewart Hand and Margaret Coddington acted as accompanists.



BETTY McKENNA.

Soprano, a pupil of Louis Koemmenich, and one of the soloists at the great out-door performance of "Elijah" which was given at the Polo Grounds, New York, June 2.

Chapter House Association Holds Festival

The first choral festival of the Chapter House Association of Manhattan was held at Terrace Garden on Wednesday evening, May 29. The new choral is composed of one hundred sisters of the Order of the Eastern Star (State of New York) and the conductor is Bruno Huhn, the well known director. It is essential to remark here that only Mr. Huhn's ability and worth as an organizer and thorough musician could have accomplished such results in the choral. As explained by Marie Morrissey, who was one of the artists of the evening, Mr. Huhn and the singers had had but thirteen rehearsals in all since their inauguration. Miss Morrissey said that she was herself a member of the Eastern Star Order and therefore could appreciate the work. In conclusion, she said that she considered it an honor, being called upon to act as soloist at the first festival.

The garden was filled almost to capacity and the evening on the whole was most enjoyable. The choral opened with two numbers: "Old Black Joe" (Foster) and "The May Bells and the Flowers" (Mendelssohn). Other contributions were: "Lullaby" (Brahms), "Greeting" (Mendelssohn), "Blow, Soft Winds" (Vincent), "Old Folks at Home" (Foster), and "Dixie Land" (Emmett). The tonal quality of their work was clean and accurate and they followed Mr. Huhn very carefully.

Walter Greene, baritone, gave pleasure with his artistic rendering of "Shall I Wasting in Despair" (Wilson), "Lighterman Tom" (Squire) and "Arioso de Benvenuto" (Diaz). His interpretation of the latter won for him hearty applause and he was obliged to give an encore. Alice McClure accompanied at the piano.

Marie Morrissey disclosed her lovely voice in two groups of songs. The first included: "April Weather" (Rogers), "Deep River" (Burleigh) and "A June Pastoral" (Meta Shurmann). She was enthusiastically received and gave as an encore "Mighty Lak' a Rose" with charming effect. For the second group she sang: "The Brownies" (Leoni), "Sorter Miss You" (Smith), and "God Be With Our Boys Tonight" (Bowles). The latter was stirring sung by Miss Morrissey and made a deep impression upon her hearers. In addition to possessing a voice of natural beauty, her sincerity as an artist and her likable personality add to her value as a singer. Francis Moore ably accompanied at the piano. He was also heard in the Strauss-Tausig waltz.

NEW BRUNSWICK

The audience was enthusiastic, and well it might be, for it was an event of the season in the musical line. Miss Arden gave a choice program which brought out her rich contralto voice. . . . she took with her singing the hearts of the audience by storm.

Those who heard Miss Arden arranged that she come here for a recital next season.—Daily Home News, May 24, 1918.

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TRENTON

Miss Arden's experience in the concert field covers a wide and varied area. She has appeared in operatic organizations, and alone, in concerts. Her voice is a rich contralto of wide power and range, which she uses with intelligence, her tones being of a mellow and sympathetic quality. Coupled with this is a charming personality, which speaks through every one of her songs. Miss Arden sang a group of five numbers, with encores, one of which was "Dixie," which commanded vigorous applause.—Daily Times, May 29, 1918.

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ISOLDE MENGES PLAYS OVER ONE HUNDRED TIMES IN ONE CANADIAN SEASON

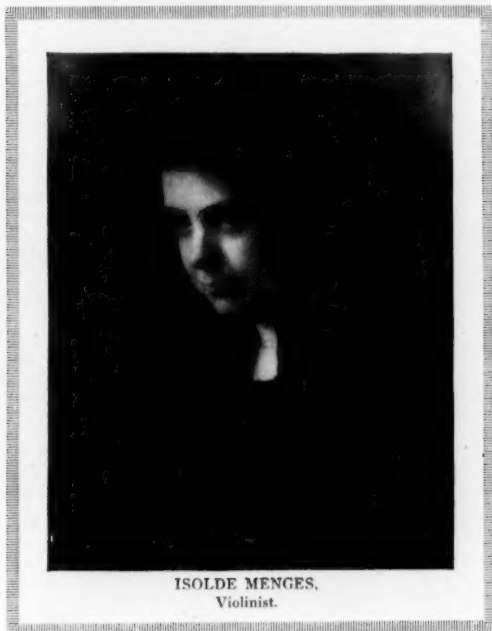
Her Manager Sees Many Signs of a Universal Musical Awakening—Miss Menges to Tour the United States Next Season—An Interview with Howard Edie

When seen by a MUSICAL COURIER representative, Howard Edie, international concert manager and personal representative of Isolde Menges and other stars, told an unusual story of the changing musical times in Canada and other countries. Mr. Edie's opinion is of value as he has piloted famous artists on five continents.

"There is an artistic quickening in Canada since the war commenced," said he, "that is quite remarkable. It's future, musically speaking, is immense. The psychological transformation caused by the pain of the war, which has found its way to almost every heart, has not resulted as might have been expected, in a hardening of the sensibilities of the people. On the contrary, it has purified. This chastened attitude is very responsive to the beautiful in life, and finds expression in many channels, one of which is greater interest in good music. Of course Toronto and Montreal have always held their own musically. Other cities have been backward; but that this is not going to be so in the future is indicated by the remarkable response to over one hundred recitals Isolde Menges has given this season in Canada. It must be remembered that only thirty of these engagements were in the large cities, four in Montreal and two in Massey Hall, Toronto."

Crossed Continent Three Times

"The unbounded enthusiasm over Isolde Menges' work in this chain of concerts, which necessitated her crossing from coast to coast three times this season, is ample evidence that within a very few years we can expect Canada to be an 'Eldorado' for artists. There is, of course, some



ISOLDE MENGES,
Violinist.

more pioneer work to be done first, and the only way to do this is to depart from the orthodox custom of not visiting a city because there does not happen to be a musical society or recognized concert manager. These will come in time. Already several local managers have sprung up through the incentive to music caused by Isolde Menges' visit. Competition in the world of music is quite unnecessary. It can be obviated by the breaking of new ground. We want more pioneers to clear the forest of unresponsiveness—we want workers, artists and managers to co-operate in this, the most divine of all work. Could not some of our musical enthusiasts form a society for this work? Surely young artists would be glad to do their bit in the musical trenches in a cause that has such a great message for modern nations.

Break Down the Barriers

"Break down orthodox barriers, create precedents for future conventions, uproot ruthlessly all obstacles to the expansion of the forms that encircle the presentation of music, and in our time we shall have the delight of seeing the first tiny streams of the beauty that was Greece's flowing into the young veins of this mighty continent of freedom."

The critics of England, America and Canada have recently bestowed wonderful praise upon Isolde Menges, who was the sensation of the 1913 London (England) musical season. This young lady has startled the world by proving that England can produce a temperamental instrumentalist who has to be classed among the few great ones in the world. Prof. Leopold Auer anticipated the rise of this young artist six years ago when he said: "I am convinced that, with further study, Miss Menges may become one of the most eminent artists before the public."

Miss Menges studied music and the violin about six hours daily from the age of three. At three and a half she gave her first recital; but fortunately her parents took the advice of a great artist and did not allow her to come out professionally until she was nineteen. In the meantime she graduated in Russia at the Imperial Russian Conservatoire, under the personal supervision of Leopold Auer.

Her debut was made on February 4, 1913, at the Queens Hall, London, and she immediately leaped into fame. She has played all the best orchestral engagements in the British Isles. Her success on the Continent was immediate

and both Safonoff and Mengelberg, two of the greatest continental conductors, have said that they would rather conduct for her than for any other violinist. Safonoff fell in love with her playing of the Brahms concerto and was instrumental in securing her engagements to play this work with leading European symphony orchestras.

She has already been heard in the United States and her New York debut was attended by universal critical and public approval; but next season she will play extensively throughout the great republic. Mr. Edie, her manager and personal representative, is now busy booking her.

MUSICIANS UNDER THE FLAG

Allen, Paul
Allen, Robert E.
Armitage, Merle
Ashbaucher, Herman
Barker, John D.
Barlow, Howard
Barnes, H. W. B.
Beckwith, Reuben
Berlin, Irving
Bibb, Frank
Bollman, Fred
Boone, Manley Price
Bowes, Charles
Burnett, John
Callahan, Miller
Carroll
Chamberlain, Glenn
Clifton, Chalmers
Cornell, Louis
Cottingham, Howard A.
Cox, Wallace
Criswell, Emory
Davis, Horace
Davies, Reuben
Dittler, Herbert
Doering, Henri
Donohue, Lester
Dunn, Charles Clark
Elser, Maximilian
Erwin, Victor Ward
Fairbanks, Helen R.
Felber, Herman
Forner, Eugene A.
Fram, Arthur
Frankel, Abraham
Frothingham, John W.
Gabriel, Gilbert
Garrabrant, Maurice
George, Thomas
Giorni, Aurelio
Goodman, Laurence
Gotthelf, Claude
Grainger, Percy
Granberry, George F.
Gustafson, William
Hackett, George
Hall, Alan
Hall, Cecil John
Hartzell, Alfred
Hattstaedt, John R.
Haubiel, Charles T.
Hawkins, W. Stanley
Hawley, Donald Coe
Hawley, Oscar Hatch
Heckman, Walter
Heizer, Frederick, Jr.
Hemus, Percy
Hillyard, Ried
Hochstein, David
Hoelzle, Elmer G.
House, Judson
Howe, Merwin
Hubbard, Havrah
Hudson, Byron
Jacobi, Frederick
James, Philip
Janpolski, Albert
Jones, Gomer
Keller, Harrison
Kernochan, Marshall
Klein, Charles
Kraft, Arthur C.
Kvelve, Rudolf
La Belle, Guy
Lachmund, Arnaud
Land, Harold
Lanham, McCall
Lehmann, Theodore
Levy, Russell E.
Lewis, Ward

Lloyd, Robert
Losh, Sam
Lowrey, Edward W.
Lindorff, Theodore
Little, John W.
Lunger, Robert
Maceath, Donald
Macmillen, Francis
Madonald, W. R.
Maier, Guy
Manville, Edward Britton
Meeker, Z. E.
Mitchell, Earl
Morris, Paul
Nevin, Arthur
Nevins, Willard Irving
Newman, John J.
Orth, Carl
Osberg, Elliot
Owen, Elise
Owen, Herbert
Paderewski, Ignatz
Palmer, Claude
Pattison, Lee
Peroni, Carlo
Persson, Frederic
Peterson, Alfred C.
Pistorius, George
Pope, Van
Potter, Harold
Potter, Harrison
Pratt, Howard E.
Reidy, Gerald W.
Reimherr, George
Remfrey, William L.
Reynolds, Gerald
Rice, Leon
Roentgen, Engelbert
Rogers, Francis
Rosanoff, Lieff
Rupprecht, Carl
Saurer, Harold
Schelling, Ernest
Schmidt, David H., Jr.
Schmidt, Robert
Siegrist, Constant
Soderquist, David A.
Solitto, Josef
Soderquist, David A.
Sousa, John Philip
Sowerby, Leo
Spalding, Albert
Stehl, Richard E.
Stewart, Alexander
Stiles, Vernon
Stoessel, Albert
Stoopach, Joseph
Stuntz, Homer
Taggart, A.
Taylor, Bernard U., Jr.
Trimmer, Sam
Vail, Harris R.
Van Surdam, H. E.
Venth, Carl
Wagsloff, Walter
Wagstaff, Walter
Walker, Ralph
Washburn, C. C.
Watts, George Elwood
White, Roderick
Whitford, Homer P.
Whittaker, James
Wiederhold, Albert
Wille, Gustave
Wille, Stewart
Wilson, Gilbert
Wilson, Weston S.
Woodside, J. Uly
Wylie, W. H., Jr.
Zimmerman, Walter P.

Mammoth Red Cross Concert

The concluding event of the series projected and given by the allied theatrical and motion picture team of New York for the benefit of the Red Cross during the second drive was the great concert at the Metropolitan Opera House on Monday evening of this week. To Max Hirsch, who organized the program of the affair single handed, most of the credit must be given for the net result, which totaled up near \$70,000, some \$45,000 being taken for admissions—including the boxes—so it is said, and Marshal McCarthy auctioning the Kaiser's yachting prize cup (repeatedly sold in New York during the week to help the Red Cross) for \$23,000 more.

Criticism and detailed notice is unnecessary on such an occasion. The artists who volunteered, giving each and every one of his or her best, were Enrico Caruso, Sophie Braslau, Tamaki Miura, Pasquale Amato, Anna Fitzu, Andres de Seguro, Adamo Didur, Leon Rothier, Frances Alda, Jose Mardones, Claudia Muzio, Riccardo Stracciari (prevented by illness from appearing), Antonio Scotti, Harold Bauer and Eddy Brown, while conductors Walter Damrosch, Richard Hageman, Roberto Moranzoni and Giuseppe Bamboschek took turns in leading the Metropolitan Opera House Orchestra.



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Steinway Piano

(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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Activities of Klibansky Pupils—Boice Pupils in Recital
—Patriotic Musical Benefit, June 1-8—Kriens Symphony Club Banquet—New York City Chapter Meets—Aborn Opera Company—Three American Institute Recitals

Capouilliez Sings for W. S. Mob—Albert Pesce's Music
—Harriet Ware, Specialist in MacDowell Songs
—Sorrentino in New York

Betsy Lane Shepherd is meeting with much success at Willow Grove Park, Philadelphia, where she is filling a week's engagement with Naham Franko's orchestra. She is re-engaged to sing in Bowling Green, Pa., July 15. Lotta Madden and Alvin Gillett sang at an orchestral concert at the Y. M. C. A. in Brooklyn, a fortnight ago. Elsie Duffield sang at the commencement exercises of the State College of Pharmacy, Newark, N. J., May 25. Ida E. Burnett sang at Camp Dix May 23. June 4 she participated in a Red Cross concert, Disciple of Christ Church, East Orange, N. J. She is engaged as substitute at the Hillside Presbyterian Church, Orange, N. J. Felice de Gregorio has been filling the following engagements: May 13, Men's Club, in New York; May 14, concert at the Women's Club, Montclair, N. J., together with Charlotte Hamilton, another Klibansky pupil; May 15, Camp Upton; May 22, Ellis Island; May 25, Camp Merritt; May 24, Catholic Hall, Bay Ridge, N. J.

Artist-pupils of Mr. Klibansky will give another concert in Bedford, N. Y., June 21. Lalla B. Cannon, who has been teaching for the past season at the University, Fort Worth, Tex., has been engaged as head vocal instructor at the Bessie Tift College, Forsythe, Ga.

During June, three of Mr. Klibansky's artist-pupils will give song recitals at his studio, when the attendance will largely consist of summer students. The artists will be Betsy Lane Shepherd, Lotta Madden and Felice de Gregorio. Mr. Klibansky's summer classes, for which there is a large enrollment, began in June.

Students of Sergei Klibansky gave a song recital at the Wanamaker Auditorium May 23. Anna Graham Harris, contralto, displayed a voice of range and charm in two groups of songs. She not only sings well, but has much personality, reflected in her fine interpretations. Her diction was admirable. Two promising young singers introduced on this occasion are Elsie Duffield, who has a charming soprano voice, and sang a Mozart aria effectively, and Evelyn Siedle, a young girl with an exceptionally beautiful contralto voice, and whose progress will be watched with interest. Two familiar singers on the program were Felice de Gregorio, who had deserved success, especially after an aria from "Herodiade," in which he displayed his fine baritone voice, and Lotta Madden, that delightful artist, who sang a Debussy song, and Bainbridge Crist's quaint "Mother Goose Rhymes." Louise Keppel furnished excellent accompaniments.

Boice Pupils in Recital

Cornelia Hoelzel, soprano; Hans Kronold, cellist, and Umberto Pisani, tenor, were heard in a very enjoyable recital at the studio of Mrs. Henry Smock Boice, 65 Central Park West, New York, Saturday evening, May 25.

Miss Hoelzel, an artist-pupil of Mrs. Boice, sang with fine tonal color and understanding of the text for so young a singer, also entirely from memory, songs by Woodman, Coleridge-Taylor, Campbell-Tipton, Pisani, Rogers, Gilbert: "Ritorna vincitor" and "O patria mia" from Verdi's "Aida"; Butterfly's Death Scene, from "Madame Butterfly," Puccini, and, with Mr. Pisani, a duet from "La Bohème," Puccini; Massenet's "Elegie," with cello obligato, and a group of bergerettes. Not only has the young singer a dramatic soprano voice of lovely, appealing quality and wide range, but an unusually winsome personality. Mr. Pisani's singing was enjoyed in "Il tuo pensiero," Rotoli, and "Night," Mary Helen Brown. Mr. Kronold, as usual, gave great pleasure in two groups: "Evening Lights" (Rebikow), "Oriental" (Cui), "Siberia" (Glière), "Danse Russe" (Simon), "Romanze" (Wienawski), "Souvenir" (Drdla) and scherzo (Dittersdorf). Miss Boice played accompaniments for all numbers with sympathy and support, and in the audience were many prominent musical people.

Patriotic Musical Benefit, June 1-8

That music is playing a bigger part in warfare than ever before is evident. Not the martial music of the band alone, in fact that is the least part of it. But the "cheer up" tunes, the songs the boys sing, the "jazz" music, even the "barber shop chords," all have their fighting value.

In athletics, to flex a muscle properly one must first relax it thoroughly. In fighting, if soldiers are to hit hard they must rest properly. This concerns the mind as well as the body. If bored or unhappy, a person can not rest. This involves not only the physical aspect of the furlough, but the psychological as well.

Those who have charge of the welfare of our boys in camp know these things. One of the heads of the Y. M. C. A. war councils in France tells of the various means employed to keep the men amused while they rest. Music takes a leading place. "When the British first went into France," he says, "they put their music and their instruments away. Now they find they need them, and, like all the fighting forces, are sending out appeals for musical entertainments in every form."

Here the mechanical instruments have an important part to play. A systematic attempt to supply this demand has been organized and was launched with the opening of the National Music Show at the Grand Central Palace, June 1. Every ticket bought buys music rolls and records for the boys. The committee in charge is composed of the heads of various musical societies. The treasurer of the fund is Walter Maynard, 501 Fifth avenue, to whom contributions should be sent. The entire gate receipts of the Music Show will be devoted to this work, and it is expected that every patriotic New Yorker will attend.

Kriens Symphony Club Banquet

The members of the Kriens Symphony held their first annual banquet at the Cafe Parisien May 25. Sixty-six out

of ninety active members were present. The club has just completed its sixth successful season. It has given orchestral training to many young men and women holding positions in well known orchestras in this and other cities. Ten of its members have entered the service of this country, and some are in military bands. These latter have received their entire training through this unique and individual club.

A musical program was rendered by Katherine Stang, who played solos by Christiana Kriens. This young artist has a beautiful tone, wonderful technic, and some day will be one of our great violinists. Hazel Jansen sang beautiful songs by Mr. Kriens. A trio for violin, cello and piano was rendered by the Misses Stang, Thompson, and Mr. Barreuther, respectively. Miss Cook wrote two poems especially for the club.

Henry Barreuther acted as toastmaster, and electrifying speeches were given by Mr. Burley, the president of the club; Mr. Kriens, the Misses Stang, Cook, Barreuther, Empie, Thiele and Messrs. Lontos, Mantler, Jareckie and Dieterle.

The Kriens Symphony Club is self supporting, and has prospered in spite of the war. Any one is eligible as member who can pass an examination.

Three American Institute of Applied Music Recitals

Three recitals by pupils exclusively at the American Institute of Applied Music, Kate S. Chittenden, dean, took place at headquarters June 1, 3 p. m., June 3 and June 5 at 8 p. m. The first was given by junior students, the second by the older pupils and the third by those of such advanced development that they played concertos, sonatas, etc., by Beethoven, Grieg, Liszt and Rimsky-Korsakoff. Vocal and violin music also played a prominent part in the programs, concerning which more detailed notice will appear in the issue of June 13 of the MUSICAL COURIER.

New York City Chapter Meets

The last meeting of the New York City Chapter of the New York State Music Teachers' Association took place at Steinway Hall, The Art Room, May 28. Nominees for election at this meeting were as follows: President, Warren R. Hedden; vice-president, Emma W. Hodgkinson; secretary-treasurer, Julia Wodicka; registrar, May Laird Brown; auditors, Mrs. John Francis Brines and Albert D. Jewett; executive committee (three to serve three years, three to serve two years, three to serve one year), Adele Laeis Baldwin, Victor Biart, Kate S. Chittenden, Warren R. Hedden, Carlo Kohrsten, Efa Ellis Perfield, Frank Shepard, A. E. Stahlschmidt and Anna E. Ziegler. Mary Blue, pianist, played a program of six numbers, as follows: Chaconne, Bach-Busoni; "The Pensive Spinner," Rudolph Ganz; etude caprice, Rudolph Ganz; "In May," Rudolph Ganz; ballade, op. 52, Chopin; etude in D flat, Liszt. The latter part of the evening was spent in social commingling.

Aborn Opera Company

"Cavalleria Rusticana" and "Pagliacci" were presented at the Bronx Opera House May 27 by the Aborn Opera Company, and, as elsewhere noted, Gladys Axman made a special success at Santuzza. Marie Louise Biggers sang Lucia very well indeed, suiting action and word, and Giovanni Camello made an excellent Turiddu.

Bianca Saroya was charming in action as Nedda in "Pagliacci," and her voice quality was always beautiful. The baritone, Valle, shone in the prologue, singing a high A flat effectively. Conductor Avatatale is one who is "always on the job," giving the singers artistic leeway, but controlling matters with an orchestra of limited numbers. Again the chorus distinguished themselves, for the sopranos ring fresh and true and there are real artists among the basses.

Sorrentino in New York

Umberto Sorrentino, the well known tenor, has been absent from the city for some days. He works hard and is entitled to a rest. Friends have received postcards from him containing a reproduction of Caruso's cartoon of Mr. Sorrentino.

Capouilliez Sings for W. S. Mob

F. Reed Capouilliez, was one of the singers for the recent Red Cross drive. A snapshot pictures him facing thousands of hearers in Wall street, many of them expressing appreciation by clapping hands and waving hats. Mr. Capouilliez excels in extremes, namely, anything requiring martial vigor or expression of tenderness. He sang "When the Boys Come Home" (Oley Speaks) at Willis Avenue M. E. Church, May 25, at a patriotic pre-Decoration Day service, creating enthusiasm in the large congregation.

Albert Pesce's Music

Albert Pesce's music for "Hearts of the World," at the Forty-fourth Street Theatre, is excellent in every detail. He has a large orchestra and conducts it with a sure hand. The music, composed and arranged by Carl D. Elinor, is extremely clever and always appropriate. F. Newton Lindo has good men under him.

Harriet Ware, Specialist in MacDowell Songs

Harriet Ware, the well known composer, will specialize in coaching singers in songs by the greatest American composer, MacDowell, this summer. She will be at Terill road, Plainfield, N. J. living in her recently acquired century old farmhouse. Doubtless some new compositions will emanate from her pen during her summer's stay.

Carolyn Cone-Baldwin Substitutes for Ganz

On May 27, Rudolph Ganz, the Swiss pianist, was to have played for the sailors at the Pelham Bay Training Station, but owing to an infected hand he was obliged to cancel his appearance. With but one hour's notice, Carolyn Cone-Baldwin volunteered to substitute for Mr. Ganz, acquitting herself with much honor.

On June 1 Mr. Ganz left for Naples, Me., where he will pass the summer.

HALF AN HOUR WITH WALTER ROTHWELL

Walter Henry Rothwell, the conductor, was invited by the University of California, in Los Angeles, to give a six weeks' course of study with supplementary lectures beginning in June, but he was obliged to decline the honor owing to his summer activities as teacher of composition, orchestration, the technic of conducting and coaching of pupils. Judging from the applications that Mr. Rothwell has received from out of town musicians who wish to spend their vacation months in "brushing up" along these lines, he will have a busy summer.

To Summer in New Jersey

Beginning June 1, Mr. Rothwell and his wife, Elizabeth Rothwell, the singer, will occupy an attractive cottage at Mountain Lakes, N. J. The resort is just an hour from New York and is ideally situated at an altitude of 9,000 feet in the Orange Mountains. Although Mrs. Rothwell will continue work with a number of her vocal artist-pupils who will reside in nearby cottages, Mr. Rothwell will teach in New York, spending three days a week at his studio. He will, however, have several pupils in Boonton, N. J., a point near to Mountain Lakes.

Mr. Rothwell's pupils are all professionals. Recently a number of his exponents gave a most successful composition recital at the MacDowell Club of New York. The program consisted of the original works of his pupils, rendered by the singers working with his artistic wife.

Women Composers Not Handicapped

In speaking of the work accomplished in composition by some of these pupils, the conductor said that a young lady of nineteen who had studied but eighteen months had

gagement with Savage, I had the great joy of conducting the St. Paul Symphony Orchestra for seven seasons."

"Where did you find the public's interest was centered? In the classics or in modern music?"

"As a general thing," he replied, "it was rather well balanced, but they did not seem to favor the ultra-modern. The average American public is rather conservative. It is not looking for the sensational; by that I mean the type that is trying to eclipse the present existing values of composition. The followers of César Franck are justly admired, but the ultra-modern composers and the appreciation of their works will take time in America, as everywhere else. I think that this acceptance of the ultra-modern is slow all over the world. The people might listen to the works and even tolerate them, but it is more with their senses than with their hearts. It is identically the same with the ultra-modern in every art,—painting, sculpture, etc. However, the creative power will make its way, no matter what the idiom may be that it speaks. It will in time establish itself."

"Why is it, Mr. Rothwell, that the modern writers seem to imitate the masters in this respect—the neglect of the violin literature?" asked the MUSICAL COURIER representative.

Orchestra the Last Word in Composing

"The scope for the violin is too small, when one considers the vast opportunities found for expression in works for the orchestra. For the same reason, there is an endless supply of piano literature, and, although Debussy and Ravel have written much for this instrument, there is without doubt greater color and interest in writing for the orchestra. Yes, the last word in composing is orchestra, especially now with the wonderful possibilities of the modern orchestra."

Knowing Mr. Rothwell's experience as conductor of the first Civic Orchestral Concerts two seasons ago, the writer asked if he thought they could ever be made to pay.

Discusses Civic Concerts

"Yes, but in order to accomplish that end the series must be helped along a little financially at first by some moneyed person, and guaranteed through the summer months, if given then. As far as the artistic side is concerned, the programs must not be too heavy and yet not of too light a character. The comments and excellent patronage that we had from the beginning proved that people wanted such concerts. They came not only for amusement, but for education as well, showing a liking for the more elevating works. This is a sign that they can be established. At Madison Square Garden we played to audiences of 8,000, but the place was really too big and not cool in the summer. There are difficulties in selecting a home for the concerts. At the prices charged—to to

75 cents—a small theatre is out of the question. But even this difficulty is only a minor one, and when the civic concerts have once been firmly established and have the unfailing patronage they deserve, they will surely become self



MRS. ROTHWELL AND CLAIRE-LIESEL,
The Two Year Old Daughter of the Rothwells.



WALTER HENRY ROTHWELL.

composed a very worthy thing that one would imagine was the work of a man of no less than thirty-five.

"Then women are not handicapped any in such a phase of their art, are they?" asked the MUSICAL COURIER representative.

"Certainly not," he quickly responded. "And I see no reason why they should be! This particular girl is a piano pupil of Eugene Heffley. As long as any woman studies deeply enough, from the old classics to the modern works, there is not one single reason why she should have to stand back. It is only a question of holding out long enough."

"What do you think about the establishment of an American school? Can it be done?" was the next question put to Conductor Rothwell.

American Composer's Day Near

"By all means! The American composer's day is near at hand. What is more—he will find his own style and then create his own school. In his work I feel he will have the unanimous support of the public."

"Then you see, perhaps, a growing appreciation for the best in music on the latter's part?" interrupted the writer.

Public's Appreciation

"I do. I have had sufficient opportunity in which to see the fast developing appreciation," he said. "I have learned to know my audience thoroughly, more recently when I conducted performances in Cincinnati and Detroit. It was then brought to me very clearly that sense of the finer feeling. When I first came to America, after conducting in Amsterdam, Holland, for so long a period, I toured for thirty-two weeks with Henry Savage's company which presented 'Parsifal.' Visiting practically every city of importance in this country had much to do with my becoming acquainted with American audiences. This acquaintance was strengthened by a two season tour of 'Madam Butterfly' which followed. By the way," said Mr. Rothwell, smiling, "that was when I met Mrs. Rothwell. She happened to be one of the 'Butterflies!'"

"Do you prefer operatic conducting?" asked the writer several seconds later.

"No! Symphonic work I like much better. I find it more artistic and refined. It is also much more elastic and delicate, although the dramatic works of the opera do offer considerable interest. After I finished my en-

supporting. It will come! Think how wonderfully the chamber music is being received—and in towns where one might think it could not possibly go. Yes, the people's appreciation for the best in music is beginning to reveal itself, especially here in New York, the artistic market of the world! And it will continue so even after the war!"

In speaking of his summer being spent at Mountain Lakes, Mr. Rothwell said that he picked the spot out because he thought it would be good for the baby, Claire-Liesel, who, though but two years old, has already shown signs of following in her parent's footsteps (a musical career). Father Rothwell (this time little Miss Rothwell wields the conductor's baton) says she sings in absolute pitch. Who should know better than he? J. V.



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OPINIONS OF THE PRESS

Hackett Makes "Imperishable Impression"

The following splendid press notices were given Arthur Hackett, the American tenor, on the occasion of recent appearances in Cincinnati, Ohio, and Hamilton, Ontario:

The soloist was Arthur Hackett, a talented young tenor of agreeable voice and engaging manner. He sang a group of French songs, the cavatina from Gounod's "Roméo and Juliet," and a group of English songs. His success with the audience was cordial, and he added several encores.—Cincinnati Enquirer, April 26, 1918.

Those who had the pleasure of hearing Arthur Hackett, of New York, when he sang with the Elgar Choir at the Grand last autumn and who listened to the noted soloist again last evening were of the opinion that his lyric tenor was in better form on the latter occasion, being particularly delightful in Handel's "Wait Her, Angels, to the Skies" and in Lemare's "The Bells of Rheims." One of the greatest musical treats of an evening replete with special treats was his singing of Godard's berceuse from "Jocelyn," with cello obligato by Boris Hambourg.—Hamilton (Ont.) Herald, May 1, 1918.

Arthur Hackett, the excellent young tenor, of New York, who was last heard with the Elgar Choir, in the latter part of the fall of 1917, has improved since then, and his far-reaching and powerful voice, remarkable for its truthfulness and clarity, is a shade more smooth and finished since he last delighted a Hamilton gathering. His every selection, too, was given with a more professional and operatic air than before. He had many friends in the audience, those who had heard him before, and there were many, many more when the concert closed.

The finale, solo and chorus, "The Fourth of August," a recent composition of Sir Edward Elgar in trilogy form, words by Lawrence Binyan, solo by Arthur Hackett, is one of the most glorious anthems that this war has yet produced, from a battle cry which is as expressive of the spirit of England today, as she stood on that never to be forgotten fourth of August. Elgar's glorious music is in his finest vein, and this hymn will be one for history to make its boasts in. Mr. Hackett's clear, powerful voice sustained the highest and most triumphant notes of this beautiful finale in a way that gave him an imperishable impression in the hearts and senses of those who heard.

In his other numbers, first group, recitative, "Deeper and Deeper Still," and "Wait Her, Angels, to the Skies," from "Jephtha" (Handel). Mr. Hackett did not work wonders with his God-gift, but handled unusual and difficult renditions with ease and grace. In obedience to a request, there was no applause throughout the evening, but approval was manifest in some mysterious but not uncertain manner, and Mr. Hackett became a favorite at once. His four songs (second group) were done in the same artistic manner, with faultless observance of detail and proper care. The lovely berceuse from "Jocelyn" (Godard), rendered all the more pleasing by Mr. Hambourg's sympathetic obligato, a song of Lily Strickland's in manuscript, "To a Highlander," Gena Branscombe's appealing "Three Mystic Ships," and Lemare's "Bells of Rheims" were the selections, and all were le dernier cri in artistry. This voice is surely one of remarkable powers, and it will not be long before the singer will be among America's foremost.—Hamilton (Ont.) Times, May 1, 1918.

It was a decided pleasure to hear Mr. Hackett again. He is a tenor of lyric sweetness, whose interpretations are both intelligent and artistic, while always the purity of his voice makes its own deep appeal. These qualities were heard to advantage in his opening numbers from "Jephtha" (Handel), recitative and aria, "Deeper and Deeper Still," and "Wait Her, Angels, to the Skies." Many months have passed since this lovely aria of Handel's has been heard, but never does its charm grow less, and as sung by Mr. Hackett the familiar music assumed a new loveliness, a tender beauty, greatly enhanced by the singer's perfect enunciation. His second group of songs included the appealing berceuse from "Jocelyn" (Godard), with cello obligato by Boris Hambourg; "To a Highlander," a song still in manuscript, by Lily Strickland; "Three Mystic Ships," a plaintive song set to noble words by Gena Branscombe, and "Bells of Rheims" (E. H. Lemare), a song not heard in Hamilton before, but one of significance at the present time, when the bells of Rheims have been hushed to silence by a ruthless destroyer. In each of these songs Mr. Hackett was equally pleasing, revealing himself in every way as an artist of distinction.—Hamilton (Ont.) Spectator, May 3, 1918.

Charles W. Clark "a Great Artist"

Charles W. Clark has just terminated in Detroit a series of concerts given for the benefit of the fatherless children of France. The Detroit News, in commenting on it, said:

Mr. Clark is not only an artist in interpretation, but an artist in selection, as his carefully balanced program showed, for if ever music was used to inculcate and emphasize a frame of mind, this program of Clark's was so used. The minor note which dominated the concert merely echoed the cause in which Mr. Clark makes his tour.

Raymond Wilson Delights Audience

At a recent recital in Syracuse, N. Y., Raymond Wilson, the widely known pianist, scored a big success. The appended, written by Laura van Kuran in the Syracuse Post-Standard, speaks of itself:

A piano recital of unusual interest was given by Prof. Raymond Wilson at Crouse College last night. The audience was large and enthusiastic.

The program, very comprehensive, was a supreme test of endurance and powers of interpretation. It was classical in character, except the last group of modern pieces.

It contained four dances, opening with Rameau's sarabande, a religious Spanish dance, played in a stately and rhythmical manner. The gavotte, a dance peculiar to the people of Gap in France, who are called Gavots, was dainty and bright and delightfully given by Mr. Wilson. Another dance charmingly played was MacDowell's "Rigaudon." This was an aristocratic dance, popular in France at

one time and sung as well as danced. The polonaise was also interesting with its fascinating, syncopated rhythm and military style.

In all these dances Mr. Wilson differentiated in the various phases of tone color and rhythm.

The feature of the program, however, was Liszt's B minor sonata. This is a work of tremendous technical difficulties. It is said that no pianist has fully mastered technique until he has played this sonata.

Mr. Wilson is one of the most promising of the younger pianists. His playing shows a steady and normal growth, which is coupled with unbounding ambition. His touch is velvet. He sings his melody which floats as a pure free voice through the entire range of his playing. His playing is distinctly of the intellectual type, but has gained in emotional expression.

Mr. Wilson also has a keen sense of humor in his playing that gives color and relief from the more ponderous things. He has a firm, broad grasp of his subject, and has a message to give to those who are ready to hear.

Frieda Hempel Charms Concord

On April 22 Frieda Hempel was the soloist at a concert given by the Oratorio Society and the Music Club of Concord, N. H. It was the favorite singer's first appearance there and she was what one might call "royally received." The following from the Daily Patriot testifies to her great success:

FRIEDA HEMPEL THE CLIMAX OF OUR MUSICAL OFFERINGS

For more than half a century Phenix Hall has stood out as the temple of music in Concord. It has not greatly changed since the days of the early musical festival which used to occupy most of the first week in January and were managed by J. H. Morey and "Uncle Ben" Davis, conducted by Carl Zerrahn and enlarged by choruses from all parts of the State. But in all the years that Phenix Hall has been a place of entertainment, it never heard such strains of music as were evoked by Frieda Hempel last evening.

Perfect in voice, perfect in art, was the verdict of the audience, which included all the musically inclined in Concord, many of whom have heard all the great singers of the time. There may be other prima donnas with a greater volume of tone, but Frieda Hempel's voice is absolute in sweetness and purity. All her vocal feats are performed with incredible ease and smoothness and she sings apparently without effort.

The program was a long and varied one, sufficient to tax the powers of the greatest artist, but Miss Hempel so enjoyed the enthusiasm of the audience that she gave no less than eight extra numbers, including the preface "Star Spangled Banner." The first group included two selections from Handel, "Oh, Had I Jubal's Lyre," and "Come, Beloved." From the very first word the distinctness of Miss Hempel's enunciation was a delight. Her English is perfect; in fact, her training has been so good that she can descend into the negro dialect and when she sang a dark melody later in the evening, she pronounced it as if it were the most classic Anglo-Saxon.

The second group contained "On Wings of Song" (Mendelssohn-Bartholdy), Schubert's exquisite "Hark, Hark, the Lark!" from "Cymbeline," "Stars With Golden Sandals" (Franz) and "Vain Quit" (Brahms). The singers and audience were thoroughly warmed up by this time and it seemed as if the applause would never stop. Miss Hempel twice responded, the second time with "The Last Rose of Summer." Her gracious manner and evident pleasure at the unstinted appreciation bestowed greatly enhanced the charm of her marvelous singing.

The fourth group consisted of the "Shadow Song," from "Dinorah." The storm of applause was even greater when she responded with the "Beautiful Blue Danube," her body swinging to the rhythm of the waltz. Then she had to sing "Dixie" before the audience would cease. This group displayed her dramatic powers.

The fifth group contained songs by Rimsky-Korsakoff and Dvorak. Clutsum's "My Curly-Headed Baby" and Taubert's "Bird Song." Very few birds can carry forth such notes of limpid sweetness. She gave two extra numbers in response, the saucy "I Know Where I'm Going" and "Mary Jane."

The last selection was "Qui la Voce" from Bellini's "I Puritani." This brought the evening to a brilliant finale, but the audience would not stir from their seats till Miss Hempel appeared once more and sang "Home, Sweet Home." The appealing beauty of her tones, infused with deep feeling, will leave a haunting memory. It would have been sacrilege to have had anything after this and the audience slowly and reluctantly dispersed. After an evening of unalloyed pleasure. The Oratorio Society and the Music Club did a great thing when they brought Frieda Hempel to Concord.

QUEEN OF SONG GIVES RECITAL IN PHENIX HALL

ONE OF THE SUPREME EVENTS IN THE MUSICAL HISTORY OF CONCORD MARKS LAST CONCERT FOR THIS SEASON IN ORATORIO-MUSIC CLUB COURSE—ALMOST TWO HOURS OF UNALLOYED DELIGHT

A glorious voice is Frieda Hempel's. It lacks nothing of perfection anywhere. In sweetness and richness of tone, in flexibility and in the wonder of its range it meets every requirement. More than all this, Miss Hempel brings to the simplest melody in her repertoire the same consummate art that marks her rendering of the recognized masterpieces of song. She slights nothing and treats nothing lightly. The best she has is given to all she essays.

The appearance of Frieda Hempel at Phenix Hall on the evening of Fast Day was one of the supreme events in the musical history of Concord. It ended for this season the concerts under the direction of the Oratorio Society and the Music Club and increased still further the debt the city owes these public-spirited organizations.

Perhaps the greatest of living sopranos, Miss Hempel charmed her audience with her very first note and aroused it to enthusiasm before she had finished her opening song. Her recital was one long triumph. The people applauded until they were forced to stop by what closely approached physical exhaustion. The singer was gracious in the extreme in yielding to the demand for encore after encore, but her hearers were not satisfied even then. They let her go at last with very evident regret, probably realizing that the bounds of reason had already been exceeded.

Miss Hempel began with "The Star Spangled Banner" and ended with "Home, Sweet Home." She won gratitude by singing as encores "The Last Rose of Summer" and "Dixie," and included in her regular program a singularly beautiful negro lullaby, "My

Curly-Headed Baby," by G. H. Clutsum. More than that, she sang nearly everything in English, the only exceptions being two program numbers and one added selection that were given in the original tongues.

It was an evening of the keenest enjoyment with not one thing to mar it. Charming in her platform manner, plainly gratified by the cordiality of her reception and eager to show her own appreciation, Miss Hempel gave her Concord audience nearly two hours of unalloyed delight. About all in the way of music that the human voice could possibly encompass she gave. The golden beauty of her voice, thrilling in its high notes and caressingly sweet in the lower register, was a marvel to hear and will be a cherished memory for all who heard it. Miss Hempel may not come again, for Concord is a little off the beaten path for artists of her exalted rank, but she has been here once and her visit is not likely to be forgotten.—Concord Evening Monitor.

More Praise for Lambert Murphy

Lambert Murphy, the gifted young American tenor, who has been accorded approval for his singing of the difficult role of the Evangelist in the "St. Matthew Passion," both in Boston and in New York, confirmed this favorable impression when he again appeared in that role at the Cincinnati Festival on May 8. The critics praise his diction and interpretation thus:

Lambert Murphy delivered the Evangelist's text with notable purity of diction.—Cincinnati Post, May 9, 1918.

Lambert Murphy, as the Evangelist, revealed a singer of thorough artistic feeling and taste.—Commercial Tribune, May 9, 1918.

Mr. Murphy sang with a fine discrimination of feeling.—Cincinnati Enquirer, May 9, 1918.

He appeared on Friday, May 10, singing the part of the Atheist in the new musical miracle play, "Pilgrim's Progress," by Edgar Stillman-Kelley.

Mr. Murphy sang the part of the Atheist in excellent style.—Cincinnati Commercial Tribune, May 11, 1918.

Lambert Murphy gave an excellent character sketch as the Atheist.—Cincinnati Enquirer, May 11, 1918.

Lambert Murphy again distinguished himself.—Cincinnati Times-Star, May 11, 1918.

Lambert Murphy, a singer of fine attainments, proved himself extremely popular.—Cincinnati Commercial Tribune, May 12, 1918.

Cincinnati Lauds Florence Hinkle-Witherspoon

Florence Hinkle-Witherspoon, recognized as one of the foremost oratorio sopranos in America, was one of the stars of the Cincinnati Festival, appearing in the "St. Matthew Passion" on May 8, in "The Pilgrim's Progress" on May 10 and in the "Stabat Mater" on May 11. Said the press of that city:

Florence Hinkle, the soprano of the first part, sang fervently.—Cincinnati Post, May 9, 1918.

Miss Hinkle was in excellent voice.—Cincinnati Commercial Tribune, May 11, 1918.

Florence Hinkle, in beautiful voice, sang the interpolated song of Christian in the first part and the Shepherd in the last.—Cincinnati Enquirer, May 11, 1918.

Miss Hinkle sang the soprano beautifully. The remarkable purity of her voice still obtains, but she has also added color and warmth to her tones.—Cincinnati Enquirer, May 12, 1918.

"Leginska Sets House Wild"

Thus the Springfield (Mass.) Republican headlines its review of this wonderful little pianist's appearance at the annual Springfield Music Festival on May 4. Appended are her notices in full:

The boyish looking pianist, her shock of short hair parted on one side, plays with astonishing vigor and a vehemence that is very picturesque. Passages that would appall any one less than a master are accomplished with consummate ease by her flexible hands. She is a temperamental performer, a dashing technician as well as a poetic interpreter. The uncommonly wide range of her sympathies and interests are manifest in each new piece she plays. Her encores "Campanella," by Liszt, and "Military Polonaise," by Chopin, and the quaint Laidow "Musical Snuffbox," were each given with charm and finish. Her touch is agile and sure; her sense of phrase and rhythm is not only that of a practiced pianist but of a scholarly musician as well.—The Springfield Union, May 5, 1918.

There was for soloist the pianist Ethel Leginska, who would make any concert at which she appeared rather sensational. Her playing is a series of contact explosions, and in view of her diminutive proportions makes one suspect that like the inventor, Garabed, she has tapped some mystical source of kinetic energy. She found an outlet for it all in the well known D minor concerto by Rubinstein, a work both massive and melodious. At the end of the brilliant and sonorous first movement she had amply satisfied the audience that her powers were all they had been led to expect, and her hearers could hardly get enough of her playing. Her highly temperamental style, which would vivify an entire Latin quarter, found even more congenial material in her second number, the eighth Liszt rhapsody, which she made very telling. For encores she gave Liszt's étude, "La Campanella," which suited her very well, and Chopin's "Polonaise Militaire." She has found a style, and lives up to it with a consistency that compels admiration and has already won her a public.—Springfield Republican, May 5, 1918.

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OPINIONS OF THE PRESS

Claudia Rhea Fournier Pleases in Fall River

Claudia Rhea Fournier, contralto, from the Providence studio of Harriot Eudora Barrows, recently won some exceedingly favorable press notices after a recital which she gave before the music department of the Fall River Woman's Club. Mme. Fournier was assisted by Gene Ware, accompanist. That she has benefited by the coaching of Miss Barrows is evident from these excerpts, taken from two reviews which appeared in the Fall River newspapers:

This is almost the same program which Mme. Fournier gave in Churchill House, Providence, a short time ago. She substituted an aria from Ponchielli's opera, "La Gioconda." A revival of this opera, arranged in concert form, was given in Providence Sunday evening for the benefit of "Our Boys in France Tobacco Fund."

Many of Mme. Fournier's songs were unfamiliar, and several of them extremely odd—"Japanese Death Song," for instance, and "Alone," by Watts. But it is always interesting to hear songs that are new or "different."

Mme. Fournier's excellent enunciation made all the songs doubly interesting. Her voice is of pleasing quality and she sang well and easily.

The second song in the first group, with its simple melody, was beautiful. One notes also Hue's tripping "A des Oiseaux," and Debussy's "Nuit d'Etoiles," where the stars sparkled out through the piano accompaniment.

Among the English songs was the old folksong from the Kentucky mountains of the soldier and the lady arranged and harmonized by Howard Brockway. It is in dialogue form and the two voices were clearly brought out by Mme. Fournier, each word being absolutely distinct.

A style of song for which she is particularly well fitted is Rogers' "My Love Is a Muleteer," with its Spanish swing and fervor. Here she was dramatic; her dark eyes flashed, and one could imagine she wore a mantilla and would presently dance the bolero. Moreover, besides the spell of her voice, she looked the part.

Mme. Fournier granted two encores. An accompanist, Gene Ware left nothing to be desired. His work was artistic in the extreme, colorful and rhythmic.

Mme. Fournier is a well known and popular singer of Providence, and her recital was delightful. In fact, it proved to be one of the most enjoyable entertainments which the department has provided this year. Her voice has beautiful mellow tones and is notable for its smoothness in the different registers. She possesses temperament, and soon won her audience by her musicianship and artistic interpretation.

Her first group of songs was sung in Italian. Of this group the second number was the most beautiful, though the old "Pastorale" of Varacini is always pleasing, and was sung distinctly and with much delicacy.

The second group consisted entirely of French songs. The first song, though sung in French, was entirely Russian in character. It was somber and possessed the monotony so characteristic of Russian music. The Debussy song, which Mme. Sundelius sang here recently, is always beautiful, and Mme. Fournier sang it in a satisfying manner. "Les Cigales" was as bright and animated as the grasshoppers which it so poignantly described.

The English songs were especially attractive, and the only regret is that more were not included in the program. "The Nightingale's Song" was sprightly and humorous. "What's in the Air Today?" puts us with springtime, and Mme. Fournier sang it with splendid abandon which thrilled the audience.

"Japanese Death Song" was peculiar and melancholy, as its name would indicate. The last song, "My Love Is a Muleteer," was brilliant and the refrain had the rhythm of the Spanish bolero. Mme. Fournier sang it with spirit and marked rhythm. She was obliged to respond to encores at the close of the last two groups.

Mr. Ware was a most satisfying accompanist. His support was adequate but not obtrusive, and his playing was sympathetic throughout.

Mabel Garrison Wins Boston

Mabel Garrison, appearing as the Queen in "Le Coq d'Or," with the Metropolitan Opera Company during its stay in Boston, won unanimous praise at the hands of the critics:

The opera could have been given in no other way with such superb results as yesterday's. If only for the reason that no singer could have sung as admirably as Miss Garrison.—Olin Downes, Boston Post.

The middle act has beautiful pages of decorative song for the Queen, which Miss Garrison sang with imagination, with a skill triumphant.—Arthur Wilson, Boston Globe, April 27, 1918.

Miss Garrison had also considerable power. Miss Garrison's numbers were vocally the best and most ambitious part of the work.—Boston Advertiser, April 27, 1918.

Mabel Garrison, garbed in brown and lost in the chorus at the left of the stage, sang the lovely music allotted to the enchantress Queen with the most delightful simplicity and charm.—Boston American, April 27, 1918.

Miss Garrison sang that endless melody of the Princess with an exceeding fluency, with tone as in flight upon flight.—Horatio T. Parker, Boston Evening Transcript, April 27, 1918.

Gordon Campbell, Accompanist

One of the best pianist-accompanists in Chicago, Gordon Campbell, is likewise one of the busiest. Excerpts from newspaper criticisms show how appreciated are his efforts:

Gordon Campbell . . . is without question one of the finest accompanists in America. Nothing better could be desired, for the piano becomes under his skillful fingers a fellow-artist, adding to the beauty of each number.—Horatio Parker, Milwaukee Sentinel.

Miss Peterson was accompanied by Gordon Campbell, whose exquisite playing enriched the quality of her songs and added to the delight of the evening.—The Evening Wisconsin.

Charles Clark gave one of his tasteful programs with a good man at the piano, Gordon Campbell.—Chicago Tribune.

But the wonderful work of Gordon Campbell, who accompanied Mr. Clark entirely from memory and in a remarkably artistic manner, deserves a special word of appreciation.—Milwaukee Free Press.

Mr. Campbell is one of our best accompanists and makes a tremendous hit by always memorizing the piano part of the song, a remarkable thing on his part, as he plays for many singers.—Milwaukee Sentinel.

Incidentally, no small part of the pleasure afforded by Miss Peterson's participation in the program was the admirable performance of her accompanist, Gordon Campbell, at the piano.—Milwaukee Daily News.

Gordon Campbell was Hess' brilliant partner in the Corelli sonata.—Herman Devries, Chicago Evening American.

Gordon Campbell played fine accompaniments and also supplied the piano part for the Strauss sonata.—Maurice Rosenfeld, Chicago Daily News.

Gordon Campbell played most satisfactory accompaniments for the second time this season, for he accompanied Charles W. Clark some weeks ago in the same artistic manner.—Milwaukee Journal.

Gordon Campbell was an excellent accompanist.—Edward C. Moore, Chicago Journal.

In this splendid work (Brahms' E minor sonata), Mr. Hess had

the satisfying artistic co-operation of Gordon Campbell. The two young men were in real accord as to the composer's meaning and made a fine example of well balanced ensemble playing.—Henriette Weber, Chicago Examiner.

Gordon Campbell presided at the piano with rare good judgment. Mr. Campbell is facile princeps as an accompanist. In fact he played the many and difficult accompaniments so charmingly and with so much naturalness and ease that one wondered why others do not play just that way.—Dr. M. C. Bartlett, Des Moines Capital.

An Appreciation of Max Rosen from Dayton

Following his remarkably successful appearance in Dayton, Ohio, there appeared the following appreciation of Max Rosen in the Dayton Jewish Life of May 17:

MAX ROSEN WARMLY RECEIVED

With ineffaceable charm, the artist produced a program in which he really lived. The Vitis chaconne was the first number and was rendered with fullness of tone and sounded as it was meant to sound, full of vigor and vitality. His interpretations of Lalo's "Symphonie Espagnole" in three movements was rendered with a clearness of tone and with perfect ease of technical management, surmounting all difficulties as though they did not exist. The third group consisted of nocturne, E minor, arranged by his teacher, Professor Auer, Tor Anlin's humoresque and the Brahms-Jochim arrangement of Hungarian dance, No. 1. These numbers were as one to this youth, who exhibited in all of them the same transcendent purity of tone exquisite in its sweetness and flawless in technique. Not even in the most difficult runs and trills was the most sensitive ear rasped by the least deviation of pitch. So long and so profound was the applause which burst forth after each selection that many encores were rendered. All too soon the concert came to a close with the playing of Schubert's immortal "Ave Maria" and caprice basque by Sarasate. Even after the last numbers, his hearers refused to leave the hall and insisted with prolonged applause until once again the artist appeared with his Antonio Stradivarius violin and played a light selection which only deepened the admiration of his audience. His touch, temperament and technique were marvelously effective. Coming so late in the season as to be the last artist in the musical arrangement, Max Rosen found an audience still alive with keen appreciation and who responded quickly to his charm and individuality, without realizing that they were doing so, this

audience was comparing him with another artist who appeared early in the season; Jascha Heifetz also charmed his audience, but if Heifetz is a technician, Rosen is a poet; Heifetz is wonderful, but Rosen is divine; Jascha Heifetz played like a god, but young Max Rosen played like an angel.

"Spanish-American Folksongs"

"Spanish-American Folksongs," collected by Eleanor Hague, published by the American Folklore Society, G. E. Stechert & Co., New York, agents (1917), is a book which will interest those seeking to become acquainted with this charming type of music. No far fetched harmonies or peculiar intervals mark this music, for it is all natural, flowing, easily harmonized. Following twenty-five pages of introduction, come the ninety-five separate songs, printed in the soprano clef only, with original Spanish words and English text, the whole forming a collection of interest. The compiler tells of the highest development of this music, attained when Spanish colonization of America had begun. She says it is older than the French-Canadian or negro music, devotes space to Mexico City and its music, tells of the mines of New Mexico and Arizona, of the various "quaint European characters" who found refuge in Spanish America, mentions the early guitar of Moorish origin, harps, the first pianos, imported about 1840, and tells of the tender spot the true Spanish Indian has for the mouth organ. "I have spent various hours listening to some serenely unconscious, brown-skinned mortal busily tooting to himself," says she. Characterizing the folksongs, she mentions the happy, joyous ones, those of cynicism, humor, etc. She says also that the songs are fast dying out, for the younger generation is far more apt to indulge in ragtime. Esther Singleton, Edward Kilenyi and others are mentioned as having aided her in preparing the songs. At the close of the volume there is a bibliography, with a list of historical works. Only one in English, however, "Songs of the Pyrenees," by Sturgis and Blake (A. P. Schmidt), is named in the list of "Spanish Music."

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(Continued from page 9.)

zurkas, waltzes, etc. He gives lessons and discovers that he enjoys teaching. His pupils are mostly from among the aristocracy. During the first year in Paris he still wrote to Woyciechowski about his "Ideal" (Constantia Gladowska), but by and by he ceased to mention her. He had known, in his father's house, the brothers Wodzinski, and on a trip from Paris to Dresden he met, at the latter city, their sister. They had played together when little children.

Marie Wodzinska

The second serious love affair that Chopin had in his life was with her. Indeed, according to Leichtenritt, who quotes Hoess, they became engaged, and Chopin contemplated leaving Paris after the marriage and settling near Warsaw and devoting himself to composing and teaching. Happy visions, never to be materialized! What the reasons were for breaking off the engagement we shall never know fully; most probably, as Leichtenritt surmises, that the Wodzinskis were wealthy, that Chopin was poor, feeble in health, and with no prospects of material prosperity for wife and children. In any case the silly, ridiculous story, according to which Chopin broke off the engagement because his fiancée offered a chair to a gentleman caller before offering it to Chopin, has been disposed of as an absurdity by all competent biographers.

No woman's name is now connected with Chopin. He works, composes, teaches, is in poor health, despairs (witness his letters to Woyciechowski and to Matuszinski).

George Sand

And then appeared she who was destined to exert the greatest influence on Chopin's life; to awaken anew his love of love and of life, his energy and ambition; to wrestle with the dreaded monster that, perhaps since youth (Chopin's little sister Emilia died of consumption at the age of fourteen; his father also succumbed to pulmonary disease), had fastened its grip on Chopin; to nurse him day and night in Paris, in Geneva, in Marseilles—everywhere protracted stays—in Majorca, off the coast of Spain; to endure patiently for days, weeks, months and years the insupportable irascibility, the petty injustices, the dreadful temper and continual neuroathenic outbursts of the confirmed consumptive; to mother him back to health; to give to him—who dare deny it?—the vivifying example of industry and talent of the greatest woman writer the world has ever known; and who, because at last she gave way and threw off the yoke (was it a yoke to him or to her)—after ten years of self sacrifice—they had never been married—has been jeered at, insulted, vilified by every biographer with enough rocks at hand to stone a woman.

She was divorced from her husband. It counts against her. He was commonplace; her mind soared to the heights of human intellect. He was, in the last year of their marriage, an habitual drunkard; she sat up at nights, pondering how she could earn her own living and that of her little daughter, trying first painting aquarelles, then, oh! the fateful, glorious day, writing!

Divorced, alone now, in Paris, she had openly love affairs: Jules Sandeau, in collaboration with whom she wrote her first book. Its great success, the kind, helpful guidance of the man (they remained kind friends ever), decided her life, her career. In gratitude she took as nom de plume the first half of his name. Then came Alfred de Musset, the exquisite poet, the petted, spoiled child of the Parisian society. They go together, openly, to Italy, to live there.

If Marie Dudevant were living today, she would know better than to forget to take along an amiable myopic chapron. Therefore stone her. For has it not always been the proper thing to damn the woman and wink slyly at the man? They quarrel, and all the world must needs know about it when he returned to Paris. It is true that when he lay at death's door, in Italy, with typhoid fever, she sat up night after night, for weeks, until she won him back to life and to health. But what of that? Did not the brother, Paul de Musset, in his novel "Lui et Elle," written in rejoinder to her "Elle et Lui," say that, at the bedside of the prostrated sick man, she misbehaved with the attending physician! Stone her—even if she frantically denied the horrible lie, the hallucination of a delirious, sick man.

What could tempt George Sand to bind ten years of her agitated, fruitful life to Chopin? Was the ever frail and markedly ascetic Chopin such a need for the vigorous, full blooded, hard working woman? What else but maternal pity could have been the reason for those ten years of bondage? Was Chopin so true, so loyal a nature that all the blame for the severance of their relations must be laid at her door? Huneker writes: "Wagner was not more importunate or minatory than this Pole, who depended on others for the material comforts and necessities of his existence. Nor is his abuse of friends and patrons, the Leos and others, indicative of an altogether frank, sincere nature. He did not hesitate to lump them all 'pigs' and 'Jews' if anything happened to jar his nerves." Niecks says: "Even here, however, he gave much less than he received. Indeed, we may say—speaking generally, and not only with a view to Franchomme—that Chopin was more loved than loving. But he knew well how to conceal his deficiencies in this respect under the blandness of his manners and the coaxing affectionateness of his language. . . . Of Chopin's procedures in friendship much may be learned from his letters; in them is to be seen something of his insinuating, cajoling ways, of his endeavors to make the person addressed believe himself a privileged favorite, and of his habit of speaking not only ungenerously and unlovingly, but even unjustly, of other persons with whom he was apparently on cordial terms. In fact, it is only too clear that Chopin spoke differently before the faces and behind the backs of people. You remember how in his letters to Fontana he abuses Camille Pleyel in a manner irreconcilable with genuine love and esteem. Well, to this same Camille Pleyel, of whom he thus falls foul when he thinks himself in the slightest aggrieved, he addresses on one occasion the following note. Mark the last sentence:

DEAREST FRIEND (CHERISSIME)—Here is what Onalov has written to me. I wished to call on you and tell you, but I feel very feeble and am going to lie down. I love you always more, if this is possible (Je vous aime toujours plus si c'est possible). CHOPIN.

And, again, how atrociously he reviles in the same letters the banker Leo, who lends him money, often takes

charge of his manuscripts, procures payment for them, and in whose house he has been for years a frequent visitor. And yet Leo, this man who does him all sorts of services, and whose smiling guest he is before and after, is spoken of by Chopin as if he were the most despicable wretch imaginable; and this for no other reason than that everything has not been done exactly as he wished it to be done.

Why, then, should we fancy Chopin truer to George Sand than she was to him? What did he do for her? At least we know, we have seen, what she did for him.

Stone her then, knights of the quill, if your manhood prompts you to do so. You will never reach her, who through her genius and the thousand graces of her heart and mind has won for herself a high and admired place among those who, with love and discernment, have helped, consoled and inspired mankind.

Voyage to England—The Lost 25,000 Francs

This essay is only a summarized sketch of Chopin's life, and I have had to abstain from mentioning many an interesting episode. The voyages to Karlsbad, when he again met his parents; the trips to Dresden, to Aix-la-Chapelle, to Frankfurt a-Main; his meeting Schumann, Mendelssohn; his concert tour in England, where some of the English most prominent critics disparaged his compositions in even worse manner than had been done by some of the German and French; the personal kindness and admiration of the English men and women whom he met, and the contemptible remarks which he made and wrote about them; the nefarious effect of the English climate on the very ill, already doomed poet-musician, all this, and much more, I would love to dwell on and can only briefly mention.

He is back in Paris, and his health grows rapidly worse. He is so feeble that he has to be carried up the stairs and from one room to another; he is so poor—improvidence, generosity to others—that, unbeknown to him, half the rent of his apartment is paid and his material wants provided for by his loyal pupils and friends. How long could they help him thus? No one knows, but in far away Scotland an ardent music lover and admirer of Chopin, a lady with whom he had become personally acquainted, on hearing of his financial distress sent him 25,000 francs.

She sent them to Chopin in an envelope without a word that might let him know who had sent them. She wrote of it to a friend in Paris, to insure its being delivered. The "portière" (janitress) that fearful and stupid French "institution"—as potent, and at times, as malevolent, today as then—keep the letter for herself. The Parisian friend made inquiries and found that the money had not been delivered. Pupils and friends were notified and, as the safest and quickest way to recover the money they straightaway consulted, not the police, but a clairvoyant!

This supernaturally gifted person collected her fee, went into a trance and at once declared that the "portière" had kept the letter. . . . On its being found and wrested from the culprit affluence again entered the great composer's home, and "clairvoyance" gained an undreamed of prestige, following and advertising. And very deservedly so, for was not the finding of the money a genuine miracle! Notwithstanding what prosaic persons may say: that as all mail goes first, in France, through the hands of the "portiers" it was likely that they had kept it.

Chopin's Death

The end came quietly, expected for months, nay, for years. Strangely enough, all biographers disagree as to what actually took place. The legend of Countess Potocka singing Mozart's Requiem while he breathed his last has melted before the investigations of Niecks. She did sing for him, a psalm by Marcello and the "Hymn to the Virgin," by Stradella, two days before his death. Niecks, sifting all accounts, concludes that he died in the arms of his favorite pupil, Gutmann, whose hand he raised to his lips saying "Cher ami." These were said to be his last words. Another version has it that, when asked if he still suffered he answered "Plus" (no more), this being his last utterance. Leichtenritt, who quotes Hoess, gives credence to Chopin's niece who declared that Gutmann was not in Paris at the time of Chopin's death. There is no reason to discredit Niecks' account which is based on the relation of Franchomme, the cello virtuoso and the dearest friend, outside of his Polish friends, whom Chopin had; of M. Gavard; of Gutmann, the favorite pupil and constant companion in his last days of the master; of Princess Czartoryska. We are not told, but may infer that Louisa, Chopin's sister, was there, too; she had come three months before from Warsaw to Paris, at his own request, and nursed him tenderly until his death.

After he had breathed his last Chopin's face assumed, according to Liszt and others, an expression of unwonted youth, purity and calm; "his youthful beauty, so long eclipsed by suffering, reappeared."

One of Chopin's last wishes was that his heart should be sent back to Warsaw. It is there now, guarded as a relic in the Holy Cross Church. What prompted this wish? His undying love for his country, and, note this, his fear of being interred alive. The following is a reproduction from Leichtenritt's "Frederic Chopin."

The Funeral

Chopin's funeral was one of the most imposing ceremonies ever witnessed in Paris. Thousands of persons had to be denied admission at the Church of the Madeleine where the funeral services were held. The élite of Parisian society, the aristocracy of birth, art, beauty, the strangers of distinction were there. Endless lines of equipages thronged the large avenues of the Madeleine Church. The orchestra of the Conservatoire, with its chorus, and the greatest singers of France took part in the solemn services. Chopin's "Funeral March" (in B flat minor) was played, orchestrated by Reber. Liszt writes that Meyerbeer and Prince Adam Czartoryski conducted the funeral procession, and that Prince Alexander Czartoryski, Delacroix (the world famous painter), Franchomme, and Gutman were the pall bearers. He was buried at the

Père-Lachaise, near Bellini, Cherubini, Grétry, Boieldieu, Méhul, Paër.

If ever you gaze on his grave, my younger friends, while dreaming again of the past, and perhaps of your future life, think of what he gave us!

[In the second article by Mr. Jonás on Chopin, which will appear in next week's issue of the Musical Courier, the noted authority goes on to discuss the compositional style of the Polish master. There is a discussion of the oft mooted question of Chopin's "tempo rubato" and a large part of the article is devoted to "Chopin as a teacher." The special lesson is on the familiar etude in A flat major, op. 25, No. 1, known as the "Aeolian" etude. The music of this is printed in full, and Mr. Jonás analyzes and comments upon it in an intensely interesting manner, quoting numerous editorial authorities.]

SYDNEY, AUSTRALIA

Sydney, N. S. W., April 24, 1918.

Two days after his return from America, Henri Verbruggen directed an impressive performance of the Bach "Magnificat" and orchestral works of Schubert and Beethoven by the Conservatorium Choir and Orchestra. Although many emergency seats were placed in the auditorium, "full house" was declared long before the time for commencing, and a considerable number had to be turned away.

On Wednesday, April 10, the large hall of the conservatorium was again filled by students and their friends, who assembled to hear Mr. Verbruggen recount his American experiences and impressions. Mr. Verbruggen dealt in detail with the various performances he attended, being especially flattering in his references to the Boston Symphony Orchestra, Heifetz, Muratore, the Berkshire Quartet and the still refulgent Melba. The "jazz bands" which he encountered in San Francisco also greatly impressed Mr. Verbruggen, who brought back some records of their performances, but unfortunately it was found that these require a type of machine not at present obtainable in Sydney. The audiences were thus deprived of a piquant sensation. Records of Galli-Curci and Heifetz were heard for the first time in Sydney and evoked due appreciation. Of educational institutions, the director was most impressed with the Institute of Musical Art, New York.

Chamber Music

At the first of the annual series of twenty-four chamber music lecture-concerts given in connection with the State Conservatorium the program consisted of a Mozart string quartet (third of the six dedicated to Haydn) and the Debussy quartet, played as a tribute to the recently deceased composer.

In enlarging upon the theme of the excellencies of chamber music, Mr. Verbruggen declared that the age of the soloist is fast disappearing; a sure sign was the fact that no more music was being composed to display the agility and skill of the soloist. Florid singing was of a secondary type, and instrumental bravura music was of the same caliber. The only exception was the pianist, for whom there existed an enormous repertoire of music by the great masters.

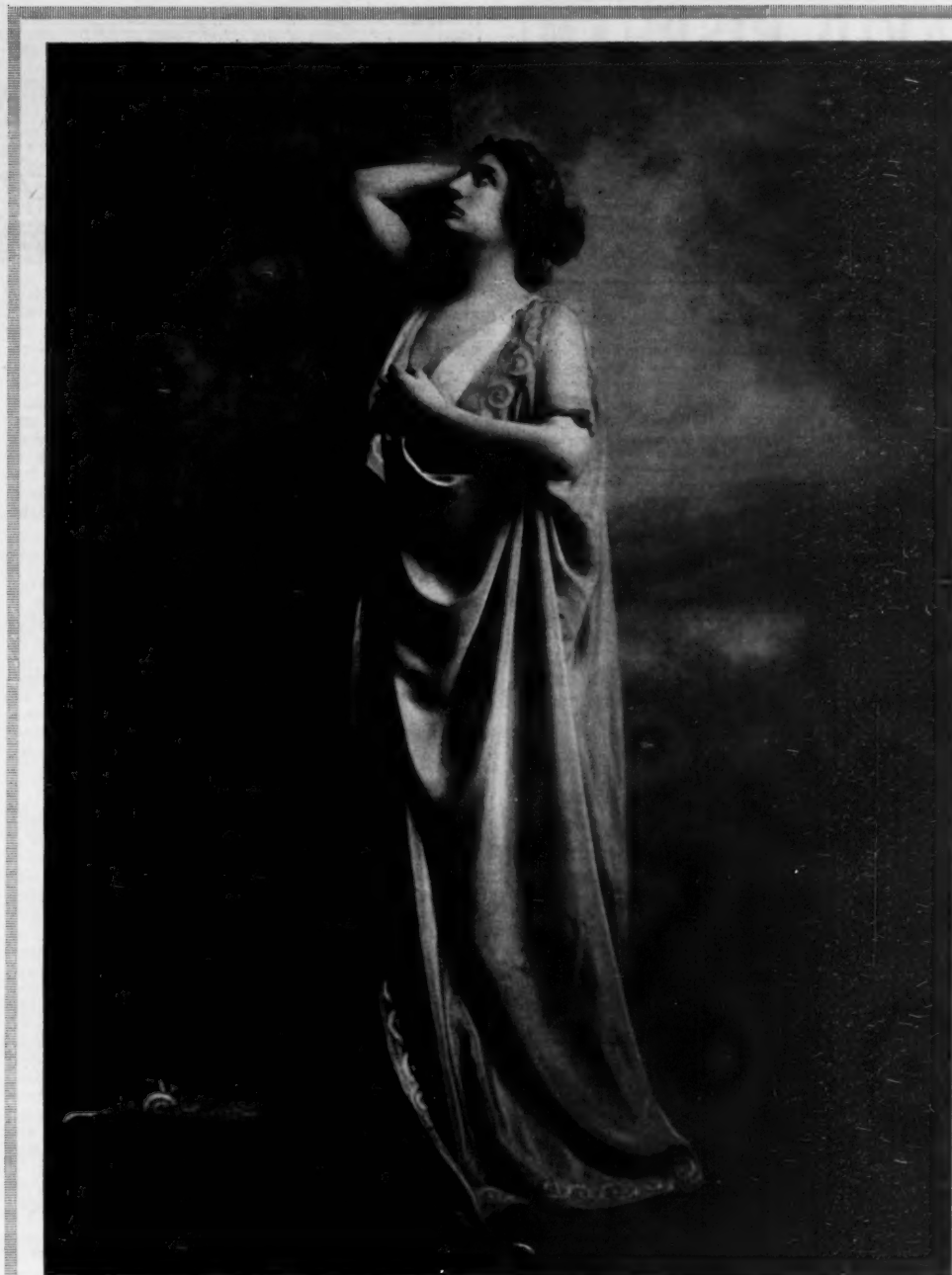
If the soloist is becoming extinct, it is not an appalling calamity to Mr. Verbruggen; we are to take comfort in chamber music, which was not played anywhere (except in private circles) about forty or sixty years ago, but is now expounded far and wide by numerous chamber music organizations. "I must say," observed the director, "that chamber music is an acquired taste. In the beginning, so to say, it must be courted with patience and courage, but the reward comes at last in an abiding enthusiasm for it."

Red Cross Matinee

For a theatrical Red Cross matinee held on April 26 four boxes were sold by auction for a total of over \$3,000, and dress circle seats brought from \$30 to \$40 each. Muriel Starr, the American actress, was one of the honorary auctioneers, and Marie Tempest, the celebrated English artist, another.

The Sydney Philharmonic

The Sydney Philharmonic Society has given a series of popular Saturday evening concerts which proved exceedingly successful, the Town Hall with its seating capacity of 3,200 being filled on every occasion. The programs were a judicious blend of the classical and popular, local soloists alternating with the choir of 350 and the string or-



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ROSA RAISA.

Just before sailing on the S. S. "Saga" to fill her annual operatic engagement at the Teatro Colon, Buenos Aires, South America, Rosa Raisa sent to the MUSICAL COURIER this hitherto unpublished photograph of herself in the role of Norma. This opera has been especially revived for her histrionic and vocal talents. Owing to Miss Raisa's many recent successes in opera and concert, it is with deep regret that she leaves New York. She has expressed her deep appreciation of the many kindnesses shown by her admirers among the public and press. Miss Raisa will return early in October to fill concert dates in the Middle West prior to joining the Chicago Opera Association for its annual season, which begins November 18 in Chicago. Her spring tour will begin on March 10 in the East, and will extend to the Pacific Coast during May, 1919, where she has been booked by her concert manager, Jules Daiber, for joint recitals with Giacomo Rimini, the well known Italian baritone.

chestra. The "no encores" rule provoked a scene upon one occasion, the program being delayed for twenty minutes while an unruly section of the audience endeavored to bring back the Italian tenor, Cappelli, a great public favorite. The difficulty was finally solved by allowing the tenor to give his second programmed number in lieu of an encore, and the encounter thus resolved itself into a drawn battle. The final concert of the series, given in aid of the Red Cross, realized a net profit of nearly \$2,000.

R. F.

Van Surdam in Army Balloon School

Lieut. H. E. van Surdam, the tenor, who has been making such a brilliant record as the athletic director at Kelly Field, South San Antonio, Tex., now has been detailed to the army balloon school at Fort Omaha, Neb.

Harry Solomon's Pastel of Mana Zucca

Harry Solomon, the famous artist, is making a pastel of Mana Zucca which will be on exhibition next week.

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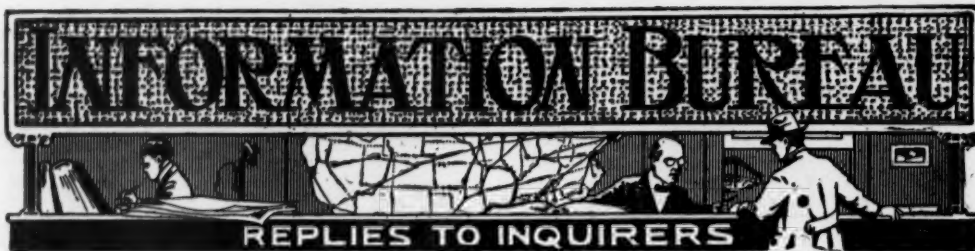
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[The Musical Courier Information Bureau is now beginning its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Wagner Opera in English

"Is it true that Campanini has given Wagner operas in English in Chicago, as was stated in an interview with him that appeared in the MUSICAL COURIER of May 2?"

No. The mistake was due to an accidental omission of a phrase in editing the interview. The sentence read originally: "They (the Wagner operas) will be given as in English, in the English tongue, and with all-American casts, as I gave them in Chicago for years," the last phrase having referred only to Campanini's employment of American artists.

Morris Dance

"Will you kindly tell me what is meant by a 'Morris Dance'? Do they dance it in this country? I saw the other day that one of Percy Grainger's compositions was called a 'Morris Dance.'"

The original Morris Dance was a sort of pageant with dancing, possibly derived from the Morisco, a Moorish dance formerly popular in Spain and France. But it may owe its origin to the Matorins, a French dance of men in armor of the sixteenth and seventeenth centuries. In accounts of the Morisco no mention is made of a sword dance, which was a distinguishing feature of the Matorins and survived in the English Morris Dance (in a somewhat different form) so late as the nineteenth century. The English Morris Dance is said to have been introduced from Spain by John of Gaunt in the reign of Edward III, but this is extremely doubtful, as there are scarcely any traces of it before Henry VII, when it first began to be popular. It usually formed part of the May games, although it was not confined to any particular part of the year. The dresses were ornamented with bells. There is a country dance which goes by the name of Morris Dance which is still frequently danced in the north of England. It is danced like Sir Roger de Coverley, any number of couples taking part. Each couple holds a ribbon between them, under which the other couples pass. The dance is known all through England, the different shires each having their own modifications. It is not danced in this country.

Use of Metronome

"Will you kindly inform me if it is the custom of teachers to make use of the metronome in their teaching? Do you advocate the use of the metronome in teaching children; that is, should it be used constantly during the early training of a musician? It is a subject that has come up for discussion, as we have been told that if this instrument is used constantly, in after years the playing becomes too accurate, and therefore lacks expression and soul. It would be a help to me if you can give me advice on this subject."

The metronome is invaluable in many respects, but the constant use of it is not recommended, it being apt to produce the very fault you suggest. Singing teachers use it to convey the correct rhythm in a song or aria, but only as a suggestion. Any mechanical assistance to either singing or playing is apt to produce a stiff sort of production far from musical. Also, if pupils become accustomed to using the metronome altogether, they are quite at a loss in playing without it should they appear in public. As the writer once heard it expressed, "They play in too strict time." There was no expression and all individuality was lacking.

What Music Do Soldiers Like

"We are arranging a quartet to go to camps and sing for the soldiers. Could you tell us what kind of music they like best? Should we confine our programs to popular airs, or ragtime, or vary the evening's entertainment with some serious or better class of music? We want to do what will please the men."

There appears to be a great variety in the sort of music that the soldiers and sailors enjoy. Gay songs, sentimental ones, patriotic words with a catchy tune, and again there is a call for a "classic," particularly one of a semi-popular nature. For instance, a violinist who has played at many camps told us that the familiar Kreisler arrangements and some of his own works took best of all. It would be well for you to have a number of each kind to select from, some of them with a chorus in which the men can join, as they all love to sing, even when they know nothing about it. In the MUSICAL COURIER of May 16 you will find on page 10 two interesting letters from the MUSICAL COURIER correspondent in London on this very subject, and perhaps be surprised to know that Wagner was asked for; in fact, the demand caused the revival of those operas, as you will read. What a power music has be-

come in this world war; few people realized the extent of its influence over all classes in this country, there being a tradition that it was only in Europe that the "people" were interested, but the events of the past two or three years have put an end to that fable. In the same issue of the COURIER there is an interview with the composer of "There's a Long, Long Trail" that you have probably read.

Whistling Teacher Wanted

"Could you tell me where I could go to a whistling teacher to take a few lessons for my own personal use?"

At the moment, the Information Bureau is unable to give the name of a good whistling teacher. The greatest teacher, who was also the greatest whistling performer, Mrs. Shaw, has recently died, and there appears to be no one capable of taking her place. Claims may perhaps be made of being able to whistle and to teach the art, but a hearing of such claimants shows their claims are not founded on fact. Whistling is done by forcing the breath through the contracted lips; a noise made in the throat is not whistling.

If any of the readers of the MUSICAL COURIER know of a good whistling teacher, will they kindly send the name and address, which will be forwarded to the inquirer.

Dentistry and Singing

"Would you be kind enough to tell me what effect a dental plate will have upon the vocal vibration or tones, if any? I am very much interested in this question, as I am about to have such an operation performed, but hesitate on account of this question in my mind."

As this seemed a question for an expert to answer, the opinion of Irvine Wilson Voorhees, M. D., was asked, and this is what he has to say:

"Wearing a false denture has, as a rule, no deleterious effect on either the speaking or singing voice. A missing tooth in the front of the mouth, or a total absence of the entire set of either jaw affects articulation to the point where it may be fairly impossible to understand the afflicted one. In every case it is extremely important that the artificial tooth or plate fit to a nicety so that there is no dropping down. A skilled dentist

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With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
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will so fashion the plate that it is held in place by vacuum.

"In defects of the hard palate, as in the deformity called 'cleft palate,' or often partial removal of the jaw for malignant growth, it is possible to build in a dental prosthesis which is very satisfactory indeed from every viewpoint. Dr. F. E. Miller once asked me to see a case of almost total absence of the hard palate which a skillful dentist had closed by a snugly fitting obturator. This young lady could scarcely make herself understood when the plate was out, but could sing so well with it in that no one in the audience save an expert could tell that she ever had any such difficulty. After such dental restoration it is sometimes necessary to readjust the tongue and lip movements, 'to get used to' the new order of things, and one must learn to place the tone properly, but this is a matter of only a few weeks at most. The tones will be properly resonated if properly placed."

Rubinstein Prizes for Piano Playing

"Would you kindly give me the following information about the Rubinstein prizes for piano playing and composition: i. e., time, requirements, amount of prize, and when the next competition takes place? Also the winner of the last five contests?"

The Rubinstein prize or prizes were given in Moscow, Russia, but owing to the war there has been no word of them for nearly four years, and the MUSICAL COURIER correspondent, whose letters are in the COURIER at irregular intervals, has not written of them. It is not possible at the present time to give any reliable information at all about any musical subject in far off Russia; possibly in the existing conditions music holds a very small place, if any. What news there is, the MUSICAL COURIER correspondent endeavors to communicate. It is always with regret that information desired cannot be supplied.

HENRY TALKS ABOUT TEACHING

According to Harold Henry, who was seen recently at his handsome Chicago studio, there is no better place in which to accomplish work during the summer months than that city, which, he insists, is cooler and far more comfortable than any summer resort. For that reason he remains there throughout the summer preparing his new programs and teaching interested and interesting pupils who come to him from all parts of the country.

"They are," said Mr. Henry, "of both the artist and teacher class, and what makes them especially interesting is that, having tried their wings, they know—usually—



HAROLD HENRY.

their weaknesses, and are anxious to correct them. The young artists come each summer to prepare their programs for the winter—and it is surprising how much these earnest and talented people accomplish in the two or three months that they devote to this work—as well as to get rid of the faults of technic and interpretation that are acquired, almost unconsciously, during a busy season. Technics run down very easily, but summer is an excellent time to have them renovated, or even to start building one, as often has to be done for talented people who have not been properly developed. Some people are so possessed by the truth that 'technic is not the end of art' that they cannot see the equally important one that it is the beginning of it. The teachers come for fresh inspiration as well as for new material to use in their own work. It is all very interesting and I thoroughly enjoy it."

"As much as you do your concert work?" the interviewer inquired.

"Quite," was the answer, "but in an entirely different way. I suppose, if I taught constantly, I might tire of it; but, limiting it as I do, I am always fresh for it, and it in turn keeps me fresh for my own playing and practising. Besides, there is a great deal of variety in such training as I do. Each pupil provides a different problem, and the necessity of keeping one's mind always alert, that one can give the help that is needed, sharpens it for the problems that arise in one's own work."

"How do you conduct your classes?" was the next question asked.

"I find individual lessons the most successful. The average American piano student is too self conscious to get the greatest good from class lessons. Usually it is the most musical and talented who are most sensitive and most easily discouraged. The criticism that all pupils need at some time or other, if given during a class lesson, may seem needlessly cruel. The class lesson has, however,

great educational values, and for that reason I conduct a class each week, and expect all the pupils to attend, informing beforehand those whom I expect to play. We discuss the playing, the works played, and lastly, analyze the suggestions offered. In this way the pupils develop the habits of listening, of criticising justly, and of playing for others."

"How long do you practise yourself during the summer?" was asked.

"On the days that I teach, never more than four hours; on other days, from five to six hours. On Sundays I do not practise at all, but if I feel like playing for my own amusement compositions that I am not playing on my programs, I do so. On week days, I never have time for anything like that, because when I am not concertizing I never work at my music during the evenings, which I reserve for recreation, and take at least one hour daily for physical exercise. It is tennis, a long walk, or the gymnasium, according to the weather."

"And when does your vacation come?" I said, as I prepared to leave.

"That comes in September, when my programs are in such good condition that I do not have to think about them. I take a month's rest from music making and enjoy it somewhere in the country. When it is over I am ready for as big a season as the Fates—or my manager—can give me."

A. O. F.

Sokoloff to Conduct in Cincinnati

Cincinnati will experience a delightful innovation in its musical routine next week, and at the same time will be given an opportunity to see and hear Nikolai Sokoloff, that exceptionally brilliant young conductor, whose achievements in both his own country, Russia, and in America entitled him to high consideration. Sokoloff, who has a particular gift in preparing bright and attractive programs, is to preside over the group of thirty-five musicians, members of the Cincinnati Symphony Orchestra, who will supply the music for the "Promenade Concerts," scheduled for two weeks in the ballroom of the Hotel Gibson. Music lovers in Cincinnati are displaying lively interest in these novel concerts.

Walter Anderson Engaged

Mr. and Mrs. John R. Budy have announced the engagement of their daughter, Julia Alwine, to Walter Anderson, the New York manager of musical artists.

RESPONSES TO MUSICAL COURIER NOTICE

A few weeks ago the MUSICAL COURIER published in its information department a request for artists to sing at Camp Upton, New York. The following letter from Ralph C. Walker, the Y. M. C. A. social director of the camp, speaks for itself:

Thank you for your thoughtful insertion into your valuable magazine of an appeal for talent for Camp Upton. The copious results have certainly proved the advertising power of your publication, as I already have had forwarded to me about a dozen offers from artists, some of which look very attractive. If they come at that rate, I shall find my entertainment problem solved and myself in need of another stenographer.

Very sincerely yours,
(Signed) RALPH C. WALKER, Social Director.

Shanghai has been having some Italian opera—"Tosca," "Cavalleria" and "Pagliacci"—under the patronage of the consuls of the Allies, given by a company made up of the best musical amateurs of the city, including French, Italian, Dutch and American singers.

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Boys in Khaki Applaud Claire Gillespie

Claire M. Gillespie, soprano, appeared at the Auditorium of New York University, Tuesday evening, May 28, before an audience composed to a great extent of boys in khaki, who gave Miss Gillespie a rousing welcome. Among the numbers on her program was Arthur Penn's popular song, "The Magic of Your Eyes," which was particularly applauded and to which she responded with an encore. She was also enjoyed in "At Dawning," Cadman; "I Love You Truly," Bond; "Swallows," "Mother Machree" and "Sunshine of Your Smile." She delivered these numbers in a very pleasing and satisfactory manner, and was heartily applauded. Mrs. Methot accompanied her at the piano.

Fremstad Sings "Long, Long Trail"

When Olive Fremstad, soprano, of the Metropolitan Opera Company, gave a recital before the boys at Camp Vail, Little Silver, N. J., on Monday evening, May 20, she led a chorus of 200 voices in the singing of Zo Elliott's "There's a Long, Long Trail." Mme. Fremstad is only one of the many well known concert and opera singers who have used this song.

On May 24, Frederick Gunster sang it on the steps of the Public Library in aid of the Red Cross drive. The same day, but in Columbus, Ohio, it was sung at the graduating exercises of the 1918 class of nurses from the Protestant Hospital, which were held at the Third Avenue M. E. Church. Nelle Huxtable, of Bournemouth, England, has arranged this song for four voices, and it was splendidly given by a quartet of senior nurses.

Recently at the National Society of the Daughters of the Empire State's meeting, at the Waldorf-Astoria, New York, Marie Smith Sanguinette and Marie Creeden Cleary



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OLIVE FREMSTAD.

Who sang Zo Elliott's "There's a Long, Long Trail" at Camp Vail, N. J., on May 20.

sang "There's a Long, Long Trail" as a duet. At the same concert Miss Sanguinette sang another Witmark publication, "Awake, 'Tis the Dawn" (Annie Andros Hawley). The contralto, Miss Cleary, also sang "Regret" (Frederick W. Vanderpool).

Jacques Grunberg—Conductor

Twenty-nine years ago this youthful conductor, pianist and composer was born on the East Side of New York in the so called "Ghetto district," from which many a talented artist and musician has come. From this district the little genius Max Rosen came. Jacques Grunberg is an American and he possesses all the characteristics of our people—their habits, customs and ideals. It has often been said, especially in art, that it is unfortunate to be an American, for the simple reason that our people have seemed to have more regard for the European mediocrity than for native talent. It is not hard to prove that our young men possess as many artistic qualities as the same generation of the old continent.

Jacques Grunberg is known more as a pianist, less as a composer, and very little as a conductor. If comparisons

are not presuming, Ossip Gabrilowitsch is known more as a pianist than conductor, but opportunity knocked at his door and he has proved to be a gifted and imaginative musician when it came to leading an orchestra. Mr. Grunberg is a young man, whose modesty is one of his great assets; his sincerity has always been a feature whenever he made his appearances either as a pianist or a conductor. He is democratic in his manner, always an attentive listener, and never unwilling to learn when in contact with serious musicians. In spite of his youth, he is well able to discuss intelligently various subjects concerning orchestral or instrumental music. As to his musical career, at the age of eight he made his first public appearance. He is a product of America, having studied at the National Conservatory of Music under Anton Dvorák, in the City of New York. His musical instincts were inborn and his progress attracted the attention of his superiors. For eight consecutive years he held a free scholarship. He later toured the country with the Boys' Symphony Orchestra, appearing at the Academy of Music in Brooklyn and New York.

Many of the great masters of the day, including Josef, Dvorák and Busoni, were among those who predicted for him a career. Opportunity is necessary to every individual, and in any branch of life, so when last December Jacques Grunberg made his appearance at the Aeolian Hall with his Miniature Philharmonic of thirty-two musicians, not only did he convince the audience of his extreme abilities as a leader, but of his keen musicianship and of his discrimination in selecting musicians of the first order. If the organization did not show any superiority over colleagues, it certainly was well qualified to rank with them. Mr. Grunberg's conducting was energetic, vivacious and spirited. Unlike many conductors, he did not keep his eyes on the score, thus denoting his complete knowledge of the compositions. As a mere record, his program enlisted such composers as Gluck, with the overture to "Iphigenia in Aulis" and a new composition from the pen of the Russian composer, Rebikoff, entitled "The Christmas Tree." He also presented at Aeolian Hall two new compositions by Herman Sandby, the Scandinavian cellist. The compositions were "Bridal Norwegian March" and "Song of Vermland." Suite, op. No. 10, called "March Miniature," from his own pen, disclosed unusual gifts for melody, orchestration and counterpoint. Mr. Grunberg's aim is to encourage as much as possible the American composers, especially the younger set. On his next tour through the United States he will confirm the splendid impression he made on his initial appearance at the Aeolian Hall. In his enterprise he is not being backed by any financier and he does not expect to reap any financial benefits, for it is his ambition to open the eyes of the American population, mainly the masses, to the fact that music is necessary and indispensable to every human being regardless of culture.

Following are a few brief sentences from the New York critics' reviews:

"Competent and clever."—Evening Mail.

"A good and capable leader."—The Evening Sun.

"Mr. Grunberg as a leader has capacity and understanding."—Evening World.

"Mr. Grunberg deserves praise for the creditable performance."—The New York American.

With such ability the orchestra and its leader will surely



Photo by Central News Photo Service, N. Y.

PERCY GRAINGER.

Entertains at the piano at the Military Lawn fête at Fort Hamilton, N. Y., May 17, for the benefit of the Red Cross.

be in position to follow their aims. In order to stimulate more interest, the organization will present, from time to time, vocal and instrumental soloists without adding to the usual admission price.

The Miniature Philharmonic expects to give at least three concerts in New York next season.

Soder-Hueck Artists in Patriotic Work

George Reimherr, the popular American tenor, now a sergeant at Camp Upton, recently assisted greatly in the second Red Cross drive. On May 21, he sang at the Red Cross concert at the Cornelius Vanderbilt home, Fifth avenue, New York. Among his numbers were "Lay" (Warford), "Oh! Red is the English Rose" (Forsyth) and "The Young Warrior" (Burleigh), this last number making a particularly deep impression on his audience. Mr. Reimherr's voice sounded better than ever, another proof that the regularity of the soldier's life in camp is excellent for the singer. Alexander Russell furnished Mr. Reimherr's accompaniment on May 22, when he sang at the base hospital, Gun Hill Road, New York. On May 23, Mr. Reimherr sang for the Red Cross benefit at East Park, L. I., and on May 24, at East Moriches, L. I.

Mr. Reimherr not only is a fine tenor singer, but is a champion fencer, swordsman and bayonet expert. He has often fenced with the cadets at West Point and Annapolis and is familiar also with the English and French rules of fencing.

Walter Mills, the baritone, who helped raise funds for the Third Liberty Loan, is continually busy singing at camps under the auspices of the Y. M. C. A. On May 25, he sang for the Old Ladies' Home, Blackwell's Island.

Elsie Lovell, the charming contralto, just returned from a concert trip, sang at the Spring Street Settlement House, New York, on May 24, and Dorothy Beach the splendid mezzo-contralto was scheduled to sing at the Red Cross concert given at the Chapel of the Intercession, New York, May 28.



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WHAT THE TEACHERS ARE DOING

Musin Pupils Give Closing Recital

On Sunday, May 26, the pupils of the Ovide Musin Virtuoso School, 51 West Seventy-sixth street, New York, gave the last recital of the season. Judging from the manner in which the audience received the work of the students, the affair was most satisfactory in every respect. The work done by the violin class, the violin soloists and the vocal students of Mme. Musin was admirable, and was characteristic of the progress made in all the essentials of a perfect technic and purity of style.

The young singers gave marked evidence of the fundamental principles of Mme. Musin's method of voice production, which produces remarkable effects in technic, articulation and interpretation. The Misses O'Donohoe and Bowers were enthusiastically applauded by the connoisseurs present.

The program was as follows:

Class Work: (a) broad detached notes (H. Leonard), (b) staccato studies (Kreutzer, Leonard, Fiorillo); piano, three preludes (Chopin), violin, variations (Tartini), Dorothy Kemp; song, "La Cloche" (Saint-Saens), Kathleen O'Donohoe; songs, (a) "Angels Ever Bright and Fair" (Handel), (b) "My Heart Ever Faithful" (Bach), Anna Bowers; aria, from "Samson and Dalila" (Saint-Saens), Kathleen O'Donohoe; songs, (a) "Le Soir" (Ambrose Thomas), (b) "Copelia Valse" (Delibes), Anna Bowers; class work, "The Bee" (Bohm), Ruth Finken; class work, concert etude (Vieuxtemps), soloist, Eva Gutman; class work, "Funeral March" (Fiorillo), soloist, Marcus Shoup; class work, caprice (Fiorillo), soloist, Theo. Lehman; aria, "Queen of the Night," from the "Magic Flute" (original key), (Mozart), Anna Bowers. The piano accompanist was Benno Scherek.

Alois Trnka Pupil Scores

Samuel Levine, a lad not yet eleven years old, surprised a large and critical audience by his artistic and almost finished violin playing on Friday evening, May 24, at the Washington Irving High School, New York.

The little artist, who has studied with Mr. Trnka during the past two years, rendered a program which, if memory serves the writer correctly, has not been duplicated in this country by one so young.

The little boy is already master of reliable technic and intonation, and produces a tone of surprising beauty and volume. He opened with the first movement of the Mendelssohn concerto, which he rendered with remarkable freedom.

Bach's "Adagio and Fuga," from the first sonata, was played intelligently. His other numbers were "Ave Maria" (Schubert-Wilhelmj), scherzino, op. 2, No. 2 (Sauret), "Caprice Viennois" (Kreisler), perpetuum mobile (Ries) and Wieniawski's "Souvenir de Moscow."

Mr. Trnka deserves much credit for having developed this talent to so high a point, and the writer feels justified in predicting a brilliant future for the boy, providing he continues his studies as heretofore. Willie Schaeffer gave good support as accompanist.

Jessie Fenner Hill's Studio Musicale

An event looked forward to with pleasurable anticipation was the recital given by Jessie Fenner Hill at her studio, 1425 Broadway, New York, on Wednesday evening, May 22. Mrs. Hill presented seven artist-pupils and, as always, offered a very enjoyable evening to all fortunate enough to be favored with invitations.

Mae Ford, contralto, opened the program with two songs, which she rendered pleasingly. Emma Kreels, soprano, sang a group of three numbers, winning much applause. Ester Fischer made a fine impression with her singing of a group of three songs. Jack Walsh, tenor, sang a group of four songs. Julia Silvers sang two solo numbers. Frances Sebel Gottlieb, soprano, was warmly applauded for the artistic singing of two numbers. Julia Laurence's beautiful contralto voice was greatly admired in a group of two songs.

Master Philip Scharf played two violin solos, and the concert closed with Ball's "Awake, Dearest One," for soprano and contralto, beautifully sung by Julia Laurence and Julia Silvers. Lina Coen and Alberto Bimboni accompanied.

Roxas Pupil Wins Favor

Jules E. Rigoni, baritone, an artist-pupil of Emilio A. Roxas, made a favorable impression in a song recital in New York on Tuesday evening, May 28. The young singer possesses a well trained voice of excellent quality and range. He sang a program which suited his style and mood, and won the admiration of his hearers, whose sincere applause followed every number. Opening with Rossini's "Largo al factotum," which he rendered with spirit and good taste, his other numbers were "Amarilli," Caccini; "In questa tomba oscura," Beethoven; "Paysage triste," Hahn; "Les berceaux," Fauré; "Cher nuit," Bachelet; "I Attempt from Love's Sickness to Fly," Purcell; "Last Hour," Kramer; "Trumpeter," Dix; "Spanish Serenade," Schindler; "Aprile," Tosti; "Chevanchee Co-saque," Fourdrain, and an aria from "Ballo en Maschera."

Katherine Eyman, pianist, assisted, playing romance, Sibelius; "Polichinelle," Rachmaninoff; "Etincelles," Moszkowski, and polonaise, Chopin.

Maestro Roxas accompanied with artistic finish, and demonstrated his unusual gift in this field.

Adessa Pupils Heard in Recital

The piano pupils of H. P. Adessa, assisted by Hortense Dorvalle, soprano, and Roberto Rotondo, tenor, were heard in an interesting recital on Saturday evening, May 18, at the Lexington Assembly Hall. The program was a well arranged one and proved to be thoroughly appreciated by the good sized audience. The young pianists' work showed careful training, ample technic and accuracy.

Miss Dorvalle was in fine voice and delighted her hearers in the following: "Il est doux, il est bon," from "Hérodiade" (Massenet), and "Morning" (Oley Speaks). Mr. Rotondo ably assisted the singer in the duet from "Cavalleria Rusticana" (Mascagni). Both were applauded.

Following is the program: "Playful Kitten" march (Behr), Misses Shapiro and Baron; rondo from sonata, A major (Mozart), Misses Siegel and Ogulnick; "Scarfi Dance" (Chaminade), Miss Belowosky; "Loin du Bal" (Gillet), Misses H. and F. Strauss; fifth nocturne (Leybach), Miss Capobianco; "Simple Confession" (Thomé), Misses Kaufman and Belowosky; (a) "Baciami" (A. Buzzi-Peccia), (b) "Sogno" (F. Paolo Tosti), Signor Rotondo; minuetto (Paderewski), Master Shapiro; "Secret" (Gothier), Misses Strauss, Flotow and H. Kaufman; "Sans Souci" galop de bravoure (Ascher), Misses Sessa, Davison, Freezer, Master Wientroub; valse, A flat (Durand), Miss L. Kaufman; "Lily of the Valley" (Smith), Miss Davison; (a) "Il est doux, il est bon" (Massenet), (b) "Morning" (O. Speaks), Mlle. H. Dorvalle; "Sonnambula" (Bellini-Leybach), Miss Sessa; nocturne, D flat (Dohler), Master Wientroub; impromptu, B flat (Schubert), Miss Freezer; duet from "Cavalleria Rusticana" (Mascagni), Mlle. Dorvalle, Signor Rotondo.

Danielson Pupil Active in Camp Work

Alice Flammer, a brilliant pianist, pupil of J. S. Danielson, has dedicated her entire summer to entertaining the boys at the camps. Next week she will give a recital at Upton, and her schedule will carry her to the extreme Western camps of the country. Miss Flammer has been heard frequently in New York recitals.

Mario Salvini Opens Summer School

Mario Salvini, vocal maestro, has been prevailed upon by a group of society women of Far Rockaway to organize a singing club, as well as to give private instruction in the art of singing, during the summer at his cottage in Edgemere, L. I. He will also teach several days each week at his New York studio, 305 West Seventy-first street.

Leopold Auer Hears Kúzdö Pupils

Several of Victor Kúzdö's pupils have played for the great master, Leopold Auer. Special mention should be made of Sadie Gottlieb, a child of fourteen years, who received praise and encouragement for her excellent playing of a Handel sonata, Lalo's Spanish symphony and

some short pieces. Another player of promise, Sidney Stein, performed Vitali's chaconne, the Mendelssohn concerto and a Sarasate Spanish dance to the complete satisfaction of Professor Auer, who became quite enthusiastic over the boy's unusual achievements. Both of these youngsters have been under the guidance of Kúzdö for five years.

Douglas Powell Returns to New York

Douglas Powell and his bride have returned to New York and Mr. Powell is again engaged in teaching at his Metropolitan Opera House studio. Mr. and Mrs. Powell will spend part of the summer at New Rochelle, and in the fall will occupy a larger studio apartment in the same building where the New York teacher is located at present.

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Chicago Musical College, June 24th to July 28th (five weeks).Address L. LILLY, Secretary 8 East 81st Street, New York
Telephone 687 Lenox**BLASTS OF AN ICONOCLAST**From the Notebook of a Modern Musician

I
In the realm of natural phenomena everything born to live is destined to die; even so does every new phase in music contain within itself the germ of its own destruction?

II
The iconoclast of today becomes the conservative of tomorrow. Iconoclasts, however, may find some consolation in knowing that conservatives are fated to become the hopeless reactionaries of the future.



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MAYO WADLER,
Violinist.

III
The "classics," once the neglected, misunderstood music of other times, are now the lifeless things which chain us to the dead past.

IV
We would never think of wearing another's worn and cast off garments, yet our mental storehouse is crowded full with decayed, obsolete, "second hand" musical ideas and prejudices.

V
Modern violinists haven't as yet awakened to the realization that their programs contain largely the very same music composed and performed by the court violinists to amuse their royal patrons, the aristocratic degenerates of the seventeenth, eighteenth and nineteenth centuries.

VI
To recognize the true worth of a modern musical genius requires the exercise of more musical knowledge and understanding than merely concurring in the general acclaim accorded the old masters.

VII
Comparing the relative greatness of Palestrina and Stravinsky is just as absurd as to compare Fulton's "Claremont" with the giant leviathan of modern marine transportation. Today Palestrina and Fulton are of mere historical interest. In determining their real worth, the age in which they lived must always be taken into consideration.

VIII
To comprehend the full significance of a musical composition, it is essential to know the particular nature of the various conditions of the time, the "milieu" in which it takes its rise. Hence a true estimate of the intrinsic value of contemporary music would require a knowledge of the social, political, industrial and cultural forces which occasion the atmosphere (to use a much abused word) characteristic of our modern life.

IX
It has ever been the aim of the technician, the skilled mechanic, to imitate the peculiarities of another art through his own medium, thereby sacrificing those qualities which makes his art a distinctive medium of artistic expression. Hence we find singers striving for flute effects, painters for photographic detail, stone carvers for lace effect, authors writing musical literature and musicians composing literary music. And we are called upon to consider these technical stunts, these freaks of skill as emanating from artistic impulses. Quel dommage!

If serious music played as important a role in our American life as baseball or the "movie," we never would be confronted with the apathetic attitude displayed by young America toward musical art.

MAYO WADLER.**Recent Dates of Annie Louise David**

Recent appearances for Annie Louise David, the famous harpist, were at Portchester, N. Y., April 27; with the Woodman Choral Society, Brooklyn, April 25; at the Fourth Presbyterian Church, New York City, April 28; a private engagement for the Red Cross in New York City, May 1; East Orange, N. J., May 2; four appearances as soloist with the Mendelssohn Glee Club, Elizabeth, N. J., May 7; soloist at the Globe concert, De Witt Clinton High School, New York City, May 8; Essex County Club, East Orange, N. J., May 15; Pelham Bay Training Camp (for the sailors), May 20; for the Red Cross at the Public Library, New York City, May 23; Union League Club, for the Red Cross, May 24.

Like so many other well known artists, Miss David is devoting her free time to charity work. One afternoon she sold orchids at the Pennsylvania Station, New York City.

Following her programs, during the Liberty Loan campaign, she made speeches and sold bonds.

Schenectady Festival; Arthur Hallam, Conductor

The Schenectady Union-Star best describes the annual festival of that city with these words: "It was an event of which to dream and live over again in the days that are to come." What is more, the excellent work of the festival chorus, the selection of artists—Hartridge Whipp, Meta Schumann and Orville Harrold—and the complete finish of the performance of "Hiawatha," resulted most certainly in an artistic triumph for Conductor Hallam on Tuesday evening, May 21. The Armory held an audience of 2,000, and the proceeds were for the men of the 105th Infantry, U. S. A.; 303d Infantry, U. S. A., and Companies E and F, Second Infantry, New York Guard. The home of the festival was gaily decked with flags and presented an appropriate atmosphere for this particular day.

Conductor Hallam seemed to be particularly inspired, much of which was reflected in the work of the 200 singers in the chorus. The Indian influence of the cantata was effectively interpreted and the voices showed balance, tonal beauty and a sense of varying color. Mr. Hallam directed the work with his usual precision and authority and held the voices under excellent control. The work of the orchestra of thirty constituted a good part of the evening's pleasure.

Hartridge Whipp, the baritone, sang his part splendidly. His is a rich, sympathetic voice of wide compass, which he uses with admirable effect. His enunciation was clear and he sang his lines with exquisite feeling. Without doubt, Mr. Whipp scored tremendously.

Orville Harrold also received a fine reception. In mentioning his work, the Union-Star said, in part: "Mr. Harrold had several opportunities to prove that he was a tenor of the first magnitude. His voice had become supple, full and rounded. In singing the addresses of the black robed priest to the Indians he put a world of warmth and feeling into the music."

Marie Stapleton-Murray was to have been the soprano soloist, but owing to illness, Meta Schumann took her place. Although it is said she did not know the score at all when called upon to appear, she sang effectively, and won her audience completely. Miss Schumann's voice is a remarkably sweet and clear one and she sang with lovely feeling, and intelligence marked her interpretations. She received many floral tributes, as did Annette Finch-Daniels, the pianist.

St. Louis Pianist at Milwaukee Arts Institute

On Friday evening, April 26, Marie Ruemmeli, St. Louis' gifted pianist, played before the Milwaukee Arts Institute, this making the third concert in Milwaukee within six days. The audience, composed of members of the Arts Institute, of musicians and music lovers, enthusiastically applauded the great artist whose rendition of a Chopin group (two waltzes and the well known scherzo, op. 31) and a modern group (Gignoux, Massenet and Philipp) was most exquisite. Great interest was centered in the prelude of Gignoux, whose compositions are attracting much attention in Europe. No doubt the name of Gignoux will, eventually, appear often on programs in America, for the piano solo as well as the songs and chamber music compositions of the gifted French composer are the works of a genius.

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San FranciscoSherman Clay Building**HAROLD HENRY**—reached magnificent heights of power.—Max Smith, New York American, November 7, 1916.—imparted to his reading a poetic warmth.—W. J. Henderson, New York Sun, November 7, 1916.—beyond doubt an artist of great intelligence and superb equipment.—Maurice Halpern, New York Staats-Zeitung, November 9, 1916.—a pianist of unusual skill and dexterity.—Boston Transcript, November 8, 1916.—was nothing short of captivating . . . had light, color and personality. . . . With solo playing of this order there can never be any reason for abolishing soloists.—E. C. Moore, Chicago Journal, November 10, 1917.For Terms and Information AddressJOHN ANDERSON, 613 Lyon & Healy Bldg., Chicago
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KANSAS CITY'S FIRST MAY FESTIVAL

Chicago Symphony Orchestra, Reinald Werrenrath and Community Chorus Furnish Splendid Programs—Violin Pupils at Conservatory of Music Give Interesting Programs—Other Enjoyable Recitals

Kansas City, Mo., May 20, 1918.

The events which closed the musical season here came in rapid succession. The well filled houses and enthusiasm of the audiences showed that, though these came late in the season and the weather was warm, Kansas Citians are always willing and ready to hear things worth while.

On April 30 and May 1, Mr. and Mrs. Walter Fritschy presented the Chicago Symphony Orchestra in three programs, assisted by the Kansas City Community Chorus, John R. Jones, director. The chorus gave a splendid account of itself and showed what excellent results can be obtained from a chorus the greater part of which boasted of no previous drill.

The programs given by the Chicago Orchestra, under Frederick Stock's guidance, were a real joy.

Harry Weisbach, concertmaster of the orchestra, was soloist the first night. He played the andante and finale from the Mendelssohn concerto with the poise and musicianship which characterize everything he does.

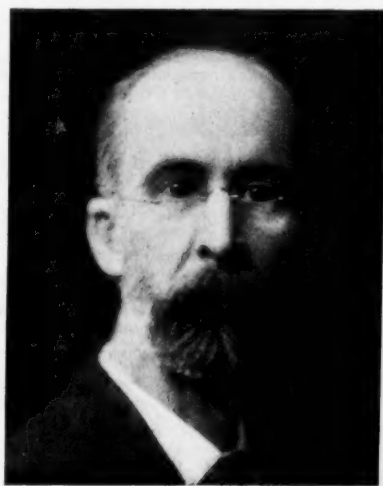
Bruno Steindel was soloist at the second concert and was most cordially received, he being no stranger to Kansas City music lovers.

Reinald Werrenrath assisted as soloist at the closing concert. The audience greeted Mr. Werrenrath with a justly deserved ovation, for he sang with a glorious warmth and purity of tone.

This May Festival, the first which Kansas City has had, closed the Fritschy season. We all hope that Kansas City realizes how much we have to thank Mr. and Mrs. Fritschy for, both in a musical and educational way.

Schultz Pupil in Recital

On Tuesday last Jennie Schultz, one of our most successful vocal teachers, presented Esther Bourk in recital. Miss Bourk has a beautiful and flexible soprano and she



FRANCOIS BOUCHER,
Director of the violin department of the Kansas
City Conservatory of Music.

uses it with remarkable ease and balance, which is characteristic of the work of all Mrs. Schultz's pupils.

Conservatory of Music Events

Advanced students of the violin department, Francois Boucher, director, were heard in recital recently. These were the numbers: "Dodelinette," berceuse (Gounod), string orchestra; concerto, G minor (Max Bruch), Helen Douglass; quartet (four violins) (Dancila), Helen Douglass, Alice Hurd, Louise Betz, Felicia Cleveland; minuet in G (Beethoven), Mary L. Frame (eight years old); concerto, op. 10, first movement (Vieuxtemps), Lawrence Long; gavotte,

(Gossec), "Poupee Valsante" (Poldini), string orchestra; study, No. 30 (twenty violins) (Kreutzer), class ensemble. John Thompson was at the piano.

A recital by the Conservatory String Orchestra, at the conservatory auditorium, Tuesday evening, April 2, introduced the following assisting artists: Bernece Katzenstein, pianist; Alice Boucher, soprano; Ewart Williams, tenor; Gregorio Rappazzi, baritone; Felicia Cleveland, violinist. This was the program: "Passepied" (Gillet), orchestra; "La Nuit" (Felicien David), Ewart Williams; concerto, C minor (Beethoven), Bernece Katzenstein; "With Verdure Clad" (Haydn), Alice Boucher; gavotte (Ries), string quintet, Misses Douglass, Hurd, Betz, Cleveland, Wilde; romance in F (Beethoven), Felicia Cleveland; treader song from "Carmen" (Bizet), Gregorio Rappazzi; intermezzo from "Madame Butterfly" (Puccini), "Au Moulin" (Gillet), orchestra; etude, No. 10 (Kreutzer), violin class.

Veryl Reynolds, a graduate pupil of Moses Boguslawski in the piano department, gave a recital, May 9, in the auditorium of the conservatory. Miss Reynolds played with intellectual charm and a great deal of technical facility. She should go far in her art. Helen Finch, a pupil of Allen Hinkley, of the vocal department, assisted Miss Reynolds. Miss Finch's voice shows great progress in the past year.

A very brilliant pupil of Mr. Cowan's in the dramatic art department of the conservatory is Mrs. Charles F. Knight, who gave a most enjoyable recital and presented works by Edwards, Desprez, R. H. Davis and Paul Dunbar. Mr. Long, violinist, gave very interesting numbers.

Dr. Hans Harthau, of the theory department, and his gifted daughter, Mme. Arndt, of Chicago, gave a splen-

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did joint recital recently for the benefit of the boy scouts. Dr. Harthau has just completed some very effective music for the stirring poem, "Let the Kaiser Live." The work is soon to be published. E. G. B.

At University of Illinois School of Music

Recitals at the University of Illinois School of Music have been frequent of late. At the students practice recital given Tuesday evening, April 9, at the chapel the following participated: Helen Munson, Virginia Taliaferro, Louise Hull, W. D. Wilson, Jessie Pierce, Marie McWilliams, Nelle Kirby, and Venus Humphrey. Hazel Armstrong, at the junior recital, played works by Beethoven, Raffé, Saint-Saëns, MacDowell and Moszkowsky. Those furnishing the numbers at the students' public recital Tuesday evening, April 23, were Helen Munson, Doris Hess, Elva Moore, Hazel Miller, Louise Hull, Blanche Hollandsworth; violin obligato by A. H. Gottschalk, Dorothy Reeves, Mary Phelps, Nelle Kirby and Venus Humphrey. The senior recital was given by Laura Emily Dole, soprano, with Maud Manguson at the piano. On the evening of April 25, Marie McWilliams, soprano, with Grace Cordell at the piano, also appeared in a senior recital. The 10th organ recital was given by J. Lawrence Erb, F. A. G. O., assisted by H. D. Nasmyth, baritone, on Sunday afternoon, April 28, at the auditorium. The fac-

ulty recital occurred on Tuesday evening, April 30, in Morrow Hall. Edna Treat, organist, was heard at the auditorium, Sunday afternoon, May 5.

Cordelia Ayer Paine a Typical American

There is probably no more typically American pianist before the public today than Cordelia Ayer Paine, whose ancestry is traced through eighteen families, prominent as founders of this country, and numbering among them three signers of the Declaration of Independence. The



CORDELIA AYER PAINE (right),
Pianist, who has recently given several successful
recitals, concluding her season at Lansing, Mich., where
she gave a joint recital with Lois Johnson (left),
soprano. Miss Johnston was among the artists appear-
ing at the Ann Arbor festival.

Paine family of her line are descended from Ensign Moses Paine, who was married in 1638 to Judith Quincy, of that famous family of Quincy, Mass. Their daughter Elizabeth married Henry Adams, who numbered among their descendants John Adams, the great advocate of independence, and Samuel Adams, the "Father of the American Revolution." On the maternal side she is a descendant of William Leete, the first governor of Connecticut. Miss Paine takes a keen interest in the patriotic and historical societies of this country and is a member of the Daughters of the Founders and Patriots of America and Daughters of the American Revolution. Among her proudest possessions are the recorded copies of wills in the direct Paine line back to 1463, in Frittenden, England.

Among the Americans of the name of Paine to win fame in the musical world are John Howard Paine, writer of the well loved old ballad, "Home, Sweet Home," and the late John Knowles Paine, of the Harvard chair of music, the dean of the most classic of American composers in the larger forms. His first symphony was brought out by Theodore Thomas in 1876, and his oratorio, "St. Peter," which Upton in his "Standard Oratorios" says is "from the highest standpoint, the only oratorio yet produced in this country."

The State Journal, of Lansing, Mich., said of Miss Paine's recent recital in the artists' series given by the Matinee Musicale of that city: "The audience listened intently and applauded enthusiastically, demanding encore on encore, to which Miss Paine graciously responded. Of her work little more need be said than that she has already won the title 'Song Poet of the Piano,' and all of her audience believed the title most fitting."

Miss Paine is one of the new pianists before the public, and she has met with great success wherever she has played. She is under the management of James Devoe, of Detroit.

Paulist Choristers' Headquarters in New York

According to a news dispatch, Father William J. Finn, leader of the Paulist Choristers, is to be transferred to the New York diocese on July 1, when the present transcontinental tour of that body of singers is finished. In consequence the headquarters of the choir will be transferred from Chicago to New York.

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ACROSS THE COUNTRY

Albany, N. Y.—The closing musicale of the season of the Monday Club, one of the largest women's musical organizations in this section, took place last week, May E. Melius presiding. The affair was known as President's Night, and among those who contributed to the program were Mrs. J. Malcolm Angus, soprano; Mrs. Adna W. Risley, contralto; Agnes E. Jones, pianist; Mrs. Peter Schmidt, violinist, and Miss Melius and Esther D. Keneston, accompanists. Lela Koretz, a piano pupil of J. Austin Springer, was heard recently in recital at the Mason School, and a large audience attended. Bach, Brahms, Schumann, MacDowell, Liszt, Mendelssohn and Rubinstein compositions were played with expression and brilliance of technic. The program closed with the valse and romance from the Arensky suite for two pianos, played by Miss Koretz and Mr. Springer. Frances G. Sayles and Edith Vrooman were among those who appeared in Chopin numbers at the Mason School recently. A successful concert was given by the choir of St. Paul's Church, Ben Franklin directing, and the assisting artists being Florence McDonough, contralto; Harmon Swart, pianist, and May E. Melius, accompanist. There was a competition in keyboard harmony at the Academy of the Holy Name recently. The judges were Dr. Harold W. Thompson, of this city; Daniel Crough, of Schenectady; Russell Carter, of Amsterdam, and Alexander Hennessey. Among those participating were Harriet Crannell, Angelina Russo, Marcelle Santonge, Berthe Denis, Eva Seigel, Virginia Cantwell, Edith Sanders, Gabrielle Leduc, Agnes Curran, Helen Radding, Mary Gallagher, Marion O'Connor, Mary R. Dolan, Eleanor Schweiker, Evelyn Danzig and Elsa Rich. Sister Alphonsus, of the Academy of the Holy Name, has written the music, and Laura R. MacFarlane the words of a war song, "America Is Calling You." The song was sung at the annual meeting of the Albany Mothers' Club by Irene Nagle, accompanied by Berthe Denis. Mrs. F. Goodwin George, contralto, was the assisting soloist at a recital given by pupils of Marcia N. Ross. Edwin B. Parkhurst, baritone, and Richard Reece, tenor, were the soloists at the annual concert of the choir of the Cathedral of All Saints, Harry Alan Russell conducting. Exceptionally interesting was the Russian music. Gertrude Watson, who spent the winter in California, has opened her villa at Pittsfield, Mass. Mrs. Benjamin Boss, soprano; Mrs. Sydney Tucker Jones, pianist; Janet Lindsay and Frederic B. Stevens, violinists, and Virginia Carson, cellist, recently gave a concert at Slingerlands. Kolin Hager, who has been supervisor of oratory in the public schools of Batavia during the past year, left with the drafted men for Spartanburg recently. Mr. Hager was the baritone soloist of the Madison Avenue Reformed Church here before leaving for Batavia. Before leaving Batavia he was presented by the faculty with a fine wrist watch, and was escorted to the train by both teachers and students. Dr. Harold W. Thompson gave an organ recital of French compositions recently in the First Presbyterian Church. John J. Fogarty, baritone, and Joseph L. Feeney, tenor, accompanied by Dr. M. P. Plattery, sang at the State K. of C. convention at Saratoga Springs.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Colo.—(See "Music on the Pacific Slope.")

Gibbsland, La.—"The Pirates of Las Palomas," a comic operetta in three acts, with libretto and music by William Walker Todd, was given a presentation by the students of the high school on May 17, a packed house greeting the production. This is the second operetta from the pen of this composer, his "Rose of Alhambra," a work founded on an ancient Spanish legend as handed down in Washington Irving's "Sketch Book," having achieved success on its initial presentation here last year. The present production was under the direction of Lois Cook, head of the high school music department, assisted by the composer, and the costumes, which were exceedingly effective, were the work of the home economics department of the school. The plot, which deals with the experiences of an absent minded scientist, his spinster sister, his dutiful daughter and his devoted Irish valet during their tour of research in the land of Montezuma, was well worked out, and kept the audience in a gale of laughter during the entire evening. Mention should be made of the excellent histrionic abilities of Allen Reno in the role of the absent minded professor, Emma Oden as the spinster suffragette, Harry Stall as the resourceful Irish valet, Vardeman Walker as the excitable Spanish hotelkeeper, and Louella Oden as the dainty and captivating Spanish flirt. Gladys Patterson, who sang the part of the professor's daughter, displayed a voice of promise, and Lee Stall, as the United States Consul, made a manly and acceptable hero. The band of pirates provided much hilarity throughout the performance, in addition to doing some excellent singing. The scene at the Aztec Indian shrine was weird and impressive, while the waltz song and dance by chorus and ballet of Spanish girls at the end of the third act brought the performance to a brilliant conclusion. The music was tuneful throughout, and at all times in accord with the spirit of the plot. The performance netted a large sum for the local Red Cross representatives.

Lancaster, Pa.—Under the auspices of the local organists' association, for the benefit of the American Red Cross, Charles Heinrich, organist and director of music at the Carnegie Institute of Pittsburgh, gave an organ recital at the First Presbyterian Church. Members of the Musical Art Society, assisted by Frances Sutton, pianist, and Mary Rudy, soprano, both of Harrisburg, Pa., gave a concert in the Shreiner Auditorium, Y. W. C. A., the proceeds of which were applied to the Armenian relief. Elizabeth Charles, Helen M. Wohlsen, Esther Wolf, Gunhilde Jette, Edna Moore, Frances Sutton, Mary Rudy, Grace E. Seyfert, Esther M. Kendig and Anna Martin were among those who participated. Students of the

preparatory grades of the Sacred Heart Academy gave their annual concert recently. A joint recital was given on Wednesday evening, May 15, at the Fulton Opera House by Marie Morrissey, contralto; Irma Seydel, violinist, and Jac Glockner, cellist, the occasion marking the formal opening of the new warerooms of the J. H. Troup music house. The program was as follows: "Dost Thou Know the Sweet Land?" (Thomas), "Farewell" (Schubert), "Flower Song," from "Faust" (Gounod), Miss Morrissey; "Humoresque" (Dvorak), "Meditation," from "Thais" (Massenet), canzonetta (d'Ambrosio), Miss Seydel; "Loch Lomond" (old Scotch air), "Flow Gently, Sweet Afton" (Burns), "Just Awearyin' for You" (Bond), Miss Morrissey; berceuse from "Jocelyn" (Godard), "Nina" (Pergolesi-Popper), Mr. Glockner, cellist; "Indian Lament" (Dvorak-Kreisler), "Liebeslied" (Kreisler), Miss Seydel; barcarolle from "Tales of Hoffman" (Offenbach), Miss Morrissey and Miss Seydel. The William A. Wolf Institute of Pianoforte and Organ Playing announce that a recital will be given shortly by the students of the juvenile department. Members from the main department will be the guests of honor. Enrichetta Oneilli, vocalist; Malcolm Mayner, pianist, and Philip Sevasta, harpist, were scheduled to appear in recital on May 24 and 25 in the Martin Auditorium of the Y. M. C. A. Three Chopin numbers and the Dohnanyi rhapsodie in C were to be played by Mr. Mayner, while Miss Oneilli was down on the program to sing among other numbers, Cadman's "Groves of Shiraz," Fay Foster's "One Golden Day" and "The Star Spangled Banner." Signor Sevasta was scheduled to play compositions by MacDowell, Schubert-Gode-froid, Bovis, etc. The twelfth violin recital of the pupils of Raymond L. Myers will be given in June at the Fulton Opera House. A symphony orchestra, composed of his violin students, assisted by professional woodwind and brass players, will play Haydn's "Clock" symphony.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Phoenix, Ariz.—Mrs. Franklin D. Lane, soprano, of this city, a former pupil of Oscar Saenger, New York, gave a most enjoyable song recital in the High School Auditorium May 1. Mrs. Lane's delightful vocalism netted \$1.350 for the Red Cross. Merta Work was at the piano.

Providence, R. I.—The University Club recently gave its fourteenth concert, which practically brought the musical season to a close. H. T. Burleigh, the composer and singer, assisted, adding to the excellence of the well selected program. The Monday Morning Musical Club gave a delightful concert in Churchill House for the benefit of the Providence Society for Organizing Charity.

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Rochester, N. Y.—Harry Samuels, a young violin pupil of Arthur Pye, gave a recital recently in Fine Arts Building. He presented a program of considerable range and played it with a facility and competence which gives decided promise for his future. Minna Ludwig sang two songs, accompanied by Margaret Connolly. The Festival



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Chorus was scheduled to give a concert in Convention Hall on May 16, the program of which was arranged by Mr. Gareissen.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Springfield, Mo.—Grieg's cantata, "Olav Trygvasson," was given in the Stone Chapel of Drury College on May 21 by the Mendelssohn Choral Club, under the direction of the dean of the music department, T. Stanley Skinner. The solo parts were rendered in excellent manner by Mrs. H. H. Webb and G. T. Grosskreutz. The difficult accompaniments were played by Mary Hall, at the piano, and Nelle Ross, at the organ, both of whom gave material aid to the chorus of 100 voices, which was well balanced and responded to the director's baton with precision. The choruses, with their quaint harmonies, were heartily appreciated by the good sized audience, and Mr. Skinner is to be congratulated on his first appearance as a director since his appointment here.—The Music Club was scheduled to close the season's meetings last week with a request program. Most of the favorite numbers that have been rendered during the year were to be given by request. The club has had one of the most successful seasons in its existence.—So much is being said in regard to high school credits for music taken from private teachers that it may be interesting to know just what is being done here. Since the appointment of R. Ritchie Robertson, two years ago, to the position of music supervisor in the city schools, the music department has improved by leaps and bounds, and the latest success is the introduction of credit given for music taken from private teachers by students in the high school. Under the present system all teachers who wish to be on the accredited list in the high school make application to the school authorities at the beginning of the school year, telling what experience they have had and what certificates they possess. Students who expect to obtain points for outside music are required to take two lessons each week from one of the teachers accredited, practice at least one and one-half hours a day, report to the music supervisor every nine weeks, at which time they are required to fill out a report blank showing what they have done during that time, naming all of the pieces and technical studies they have had from the teacher, and, last of all, they must take an examination under the music supervisor or some qualified examiner twice during the school year. In the course of the examination the applicant is required to play any or all of the pieces and studies named in the quarterly report blanks, as well as answer questions in writing in regard to the instrument being studied, notation, theory, etc. The examiner grades the student on such points as phrasing, interpretation and general expression. The students who applied in the past year numbered forty-six, all of whom were playing above third grade music. Most of them were studying piano, and out of that number thirty-six passed successfully and received the credit, which is four points a year out of the seventy required to graduate. Five gave up before the year was over, three failed to put in the required amount of practice, and two were unable to pass through other causes. The results of the first year have shown that the students are taking more interest in their studies and are taking lessons more regularly, thus benefiting the teachers as well as themselves. Next year's applicants will be required to take a course in harmony or musical history, for which extra points will be given.

Seattle, Wash.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tulsa, Okla.—Alice Nielsen, the popular American prima donna soprano, gave a recital in Convention Hall on April 11. This was the closing performance of Ora Lightner Frost's concert course. The eight concerts included in this series have been very successful, and were enjoyed by a large number of musical people.—Harold Bauer, the celebrated pianist, was the soloist at the last concert of the Apollo Club series. The club has had one of the best seasons in its history and the concerts given have been a source of real pleasure to subscribers. The work of the organization for next year will be devoted to war relief. J. Allen Yeager, for four years president of the club, has removed his residence to Oklahoma City. As a token of the high esteem in which he was held, and as an appreciation of his work with the club, the men presented him with a handsome gold watch fob. The new officers elected for the coming year are: W. R. Guiberson, president; L. L. Lewis, vice-president; N. M. Aiken, secretary, and R. L. Phipps, treasurer.—Margaret Wilson sang in Convention Hall on April 30 before a large audience. She was assisted by the Cadman Club, which sang several numbers under the direction of Robert Boice Carson. At the close of the program an informal reception was held on the stage, where the hundreds who heard Miss Wilson sing were privileged to meet her and express their admiration. Miss Wilson was ably accompanied by Mrs. Ross David, who also played a group of piano numbers, proving thereby not only her worth as accompanist, but also as a soloist of the first rank.—The Hyeckha Club gave its last open program for the season in the Public Library on Saturday, May 11. It was interesting and unusual, being devoted to music of different countries. Those participating in the program wore the native costume of the country whose music they sang.—Two weddings of much interest in musical circles occurred when Lynette Kimmons became the bride of James Arnott Grigsby, stationed at Kelly Field, Tex. Miss Kimmons has occupied a prominent position in the musical life of this city. She has been organist of the First Presbyterian Church for three years and has been the accompanist of the Apollo Club for two years. The second wedding was that of Ethel Maude Smith and Lieut. Thomas Larry, now stationed at Camp Upton. Miss Smith has been the accompanist of the Cadman Club for the past year.—The Cadman Club held its final business meeting on Tuesday, May 7. The club has had three successful concerts this year, appearing with such well known artists as Efreim Zimbalist, Schumann-Heink, and Margaret Woodrow Wilson. The officers elected for the coming year are: Mrs. Robert Boice Carson, president; Charlotte Washington, vice-president; Mary Donahoe, treasurer; Kate Melvin, secretary, and Mrs. McIntyre and Mrs. Harry Miller, librarians.—John Knowles Weaver, head of the piano department, gave an organ recital at Kendall College Chapel

May 12. He was assisted by Mrs. Weaver at the piano. This was the last of a very delightful series of recitals given during the college year by Mr. Weaver.

Upland, Ind.—Before a large and enthusiastic audience, H. Aldred Wigg, assisted by Percy H. Boat, baritone, gave a piano recital on Saturday, April 27, in Shreiner Auditorium of Taylor University. In the "Waldstein" sonata, Beethoven, Mr. Wigg took the allegro con brio with apparent ease and great velocity. His themes were well defined and consistent throughout. The second movement, a short one, was full of tenderness and sympathy. The allegretto moderato requires great endurance and technical breadth, but the pianist played it as though he had an abundance of both in reserve. In the preamble to the "Carneval" he also evidenced a solid chord grasp with a decidedly heroic emphasis. In Chopin the pianist exhibited a wealth of emotional nuance and a decided octave fleetness, coupled with a crisp pedal release. Mr. Wigg entered into the spirit of his Debussy numbers with a reserve of suppressed emotion which from time to time bubbled over. There was a distinct tonal charm in the ballade, and also in the reverie, while the danse was glaring in its syncopated rhythms and octave precipitations, the last named being indisputably a work of real merit. The fantasie polonaise is made up of Polish themes which are so true to their country that one is inclined to believe them borrowed from Chopin. Ably supported at the second piano by Frances Ekis, Mr. Wigg had ample opportunity in this versatile composition of showing every phase of musical conception and technical scope. His runs were scintillating and his melodies full of sentiment and tonal beauty. He saved his best till the last and roused the very depths of the big concert grand into intense vibration, which, however, did not savor of noise, but was always musical. Mr. Boat showed excellent training in the three numbers which he sang. Possessing a fine baritone voice, he carried his tones resolutely forward with distinct articulation.

Waterbury, Conn.—A new musical composition, "Mass in Honor of St. Margaret," by John L. Bonn, organist of St. Margaret's Roman Catholic Church, was sung by the church choir at high mass on May 26. The composition is written for a choir of four men and women and organ accompaniment.—James Moore, who is playing the villain in plays given by the Jacques Stock Company this summer, was engaged to sing between the acts for two weeks. Mr. Moore has a rich tenor voice, and his singing adds to the quality of the performance. He has studied voice with Prof. Giacomia Gams-Bowyr and also with Pressam Miller, of New York.—Westover school girls gave a patriotic Red Cross service on May 26 in St. John's Episcopal Church. Organist William H. Miner played "My Country, 'Tis of Thee," while the girls filed down the church aisle carrying the flags of all the allied nations. The national anthems of all the Allies were sung, and the service closed with "The Star Spangled Banner."—Marjorie Soper gave a song recital on May 27 in Temple Hall. Miss Soper has been studying with Augusta O. Renard, of New York, and this was her first appearance before a Waterbury audience. She was assisted by Julia Pickard Stoessel, of Boston, and Charles F. Billings, organist at the First Congregational Church, in Bristol, Conn., was accompanist. Miss Soper sang a group of four songs, including "Ah, Love, but a Day," by Mrs. Beach; "Quel Ruscellet Separazione," by Sgambati, and "Come Unto These Yellow Sands," by La Forge, for her first number. For her second she sang the aria, "Linda di Chamounix," by Donizetti, this being followed by an American group of four songs, including "Angelus," by Renard; "Blackbird's Song," by Cyril Scott; "A Memory," by Blair Fairchild, and "The Wind's in the South," by Scott. Mme. Stoessel played Bach's gavotte, a romance composed by herself, Kreisler's "Schoen Rosmarin" and rondo capriccioso, by Saint-Saens. Miss Soper and Mme. Stoessel gave for the last number "By the Waters of Minnetonka," by Thurlow-Lieurance.

Watertown, N. Y.—Next season's Morning Musicales course will include four concerts, and the attractions offered are Josef Hofmann, pianist; Louise Homer, contralto; the New York Symphony Orchestra, and a double concert in which Efreim Zimbalist, violinist, and Hulda Lashanska, soprano, will appear. The concerts are all scheduled to be given at the Olympic Theatre.

Witmark Songs Liked in West

There seems to be but one difficulty about the Witmark publications in the West, and that is finding a teacher who does not use them for teaching material. For example, the Oakland Conservatory has been using this firm's songs for some time. Thomas Askin, the well known actor and singer, writes that he has sung "The Magic of Your Eyes," by Arthur A. Penn, for six months, and makes a good showing with it. In regard to another publication, "Freedom for All Forever," he writes:

Last night I sang "Freedom for All Forever" for a committee which has in charge the Memorial Sunday exercises in the country. All the churches join in one service and the committee is enthusiastic in their request for me to sing the new song.

(Signed) THOMAS ASKIN.

Los Angeles, Cal.
At a concert given on May 4 by William A. Jaquins, tenor, at the Chicora College for Women, Columbia, S. C., "The Magic of Your Eyes" was exceedingly well received by the large audience.

Gretchen Morris and William Tucker to Sing at Columbia University

Walter Anderson has booked Gretchen Morris, soprano, and William Tucker, bass, to sing in "Midsummer Night's Dream" and Rossini's "Stabat Mater" at Columbia University, August 7 and 8. Walter Henry Hall is to be conductor.

Dora Gibson Substitutes for Gluck

Dora Gibson substituted in less than an hour's notice for Alma Gluck at the American Red Cross concert, Carnegie Hall, New York, Saturday afternoon, May 25. She was most enthusiastically received.

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A great favorite in the South, Miss Doak is at present making an extensive Southern tour, where undoubtedly she will score the same success which has been hers everywhere. On a recent tour of the South this charming artist was highly lauded by press and public alike. "While the advance estimates of Miss Doak's ability were high, she far surpassed the expectations of those most interested in her success here, and won for herself the strongest encomiums from the best judges of music in the city. Each number was given in faultless style, from great climaxes to the softest pianissimo," was the opinion of the Durham (N. C.) Sun. That she "has a clear, beautiful soprano voice of unusual power and brilliancy," and that "she sings with no effort whatever, and her enunciation is perfect," was what the Knoxville (Tenn.) Sentinel critic wrote. Like his colleagues, the reviewer for the Bristol (Va.) Herald praised her "voice of unusual range and wonderful beauty," and also went on to say that "the numbers she gave showed splendid adaptability of mood and manner to the sentiment of the songs which she sings." Likewise, the Columbia (S. C.) State critic praised her "voice of rare charm," and said that "a distinct articulation added charm and pleasure." Her "voice of wide range and a sweetness in quality possessed by few," and "her



SABA DOAK,
A young Chicago soprano, whose recent tour of the South brought her many honors.

stage presence and personal beauty and refinement," received high praise from the Huntsville (Ala.) News critic. That "her stage presence and style of singing is artistic, her tone combines purity and sweetness with power, a combination of qualities only too rarely found, and her diction is as nearly perfect as possible," is the glowing tribute paid the gifted soprano by the Chattanooga (Tenn.) News.

Miss Doak is one of Chicago's finest sopranos, and one who seldom fails to charm her hearers.

At the Rivoli and Rialto

The Rivoli Orchestra plays as its overture this week a fantasy from Leoncavallo's "I Pagliacci," with Hugo Riesenfeld and Erno Rapee conducting. Jeanne Gordon, contralto, will sing "O Divine Redeemer," by Gounod, with organ accompaniment by Arthur Depew and violin and cello obligatos by Alberto Bachman and William Feder, respectively. Schubert's "Moment Musical" will be rendered by the orchestra as accompaniment to a dance by Rita Lee and the orchestra also will play selections from "It Happened in Nordland," by Victor Herbert.

At the Rialto, the overture to Verdi's "Sicilian Vespers" is being played, followed later by selections from "The Three Twins," by Karl Hoschna. Hugo Riesenfeld and Nat W. Finston will conduct. Greek Evans, baritone, renders "Six Full Fathoms of Men," by Linn Seiler, one of the younger American composers.

Composers Write Songs for Leon Rice

Leon Rice, the tenor, widely known as "American Singer of American Songs," is constantly receiving letters of appreciation from composers all over the land because of his consistent efforts in their behalf. He is presenting entire programs of songs by native writers at the rate of an average of three recitals a week, and the success he achieves is attested by the columns of press notices in his possession, all enthusiastic in their endorsement of his "Made in America" propaganda.

Among the recent songs composed for and dedicated to Leon Rice are the following: "The Betrothal," "Of A' the Airts," "Awake, My Love," "His Lullaby," "Morning," "Praise" (sacred song), Jean Paul Kursteiner; "The

Little Ghosts," Fay Foster; "Sylvia," Ralph Cox; "Repent Ye" (sacred song), John Prindle Scott; "Just You, Dear," Bernard Hamblen; "Sunset," "Sunrise," Hallett Gilbert; "The West," R. Huntington Terry; "If You Were a Rose," Lily Strickland; "Evening and You," "Life After Death," Earl Beatty; "My Wish," Henry H. Fuller.

Reinold Werrenrath's Season of Achievement

"A season of achievement" is the term that would fittingly describe Reinold Werrenrath's work during the last eight months. From October 10 to June 30, a period of approximately thirty weeks, Mr. Werrenrath will have made eighty-two appearances, an average of about two and a half concerts a week. Over 50,000 miles will have been traveled, the baritone's engagements ranging from New England to the Pacific Coast and from northern Minnesota to southern Texas. Not the least interesting feature of this remarkable season is the fact that Mr. Werrenrath filled every engagement, no cancellation being made necessary on account of illness. While some artists have laid claim to the title of "America's foremost" or "America's greatest," he has been content to be known as "America's Most Reliable," an appellation which he richly deserves.

Notable among Mr. Werrenrath's appearances have been the following: Two performances of Bach's "Passion According to St. Matthew" with the Boston Symphony Orchestra and one with the New York Oratorio Society; appearances with the Minneapolis, St. Paul, Baltimore and Denver symphony orchestras; public recitals in New York, Boston and Chicago; and a whirlwind tour of the Pacific Coast, where seventeen concerts were sung in four weeks, each one a distinct success. Last week Mr. Werrenrath sang his favorite role in the Bach "Passion" and created the part of Christian in the premiere of Edgar Stillman Kelley's "Pilgrim's Progress" at the Cincinnati Festival. On May 30 he closed his season at the Evanston Festival, creating the baritone role in David Stanley Smith's "Rhapsody of St. Bernard," given for the first time.

Noteworthy, too, are the numerous return engagements demanded of this artist. He has appeared in Milwaukee and Kansas City twice this season, the re-engagement in each case being within two months of the first appearance. Pittsburgh heard him for the fifth time in six seasons; Baltimore, for the fourth time in four seasons; Louisville, for the third time in two seasons; Detroit, for the sixth time in five seasons; Cleveland, for the fifth time in six seasons, while his appearances in New York, Philadelphia, Boston and Chicago are too numerous to be chronicled here.

That Mr. Werrenrath's 1918-1919 season will eclipse all previous records is the opinion of his managers, the Wolfsohn Bureau, who judge by the large number of engagements already booked. He will open his season at the Worcester Festival in October—his fifth engagement there—singing the principal baritone role of Holofernes in George Chadwick's "Judith," a part in which he already has scored heavily.

Reinold Werrenrath is a living refutation of the theory that success is impossible to the American artist without European training. An American he is, born thirty-five years ago in Brooklyn. His father was George Werrenrath, the famous Danish tenor, and his mother Aretta Camp, an American soprano of prominence. Often envied because of his "being born into the profession," his intimates know that the real key to his success lies more in the fact that from the beginning he has been an indefatigable worker and conscientious student. America may well be proud of a native born son who has forced his way to the top rank of his profession without the slightest trace of sensationalism or insincerity in his art.

Busoni's Haven

Mr. Busoni, pianist, conductor, composer and theorist of music, has now been dwelling for more than a year at Zurich, where he has become a conspicuous and honored personage. The Municipal Theatre has mounted two of his operas, seldom heard anywhere; on occasion he leads the Municipal Orchestra; while often he undertakes recitals of piano pieces. At last, seemingly, Mr. Busoni is a king in his little world.—Boston Transcript.

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EDDY BROWN AND RUDOLPH GANZ VISIT FORT WORTH.

(Top) Left to right: Lieutenant Donald McBeath, violinist, who assisted John McCormack prior to his enlistment; Rudolph Ganz, the well known pianist; Captain Sedgewick; Eddy Brown, the favorite American violinist, and Captain F. H. Reid, snapped at the airdrome, Fort Worth, Tex. (Bottom) Mr. Brown and Mr. Ganz seeing how it feels to be "under a wing" at Camp Taliaferro, Fort Worth.

The Composer of "Shanewis" and His Activities

Charles Wakefield Cadman, whose American opera "Shanewis" was one of the sensations of the New York music season, has arrived at his bungalow in Los Angeles and is "taking it easy" for a while before plunging into some new composition duties and completing the orchestration of a one act opera composed two years ago.

The pleasant news comes that "Shanewis" has been signed for next season again, thus attesting to the success of the little opera, which, on account of its length and character, may be used as a double bill with such works as "Cavalleria," "Coq d'Or," "Pagliacci" and other short operas.

Echoes are still sounding in praise of the Cadman score. Hiram K. Moderwill has a scholarly résumé of all American operatic endeavor and the season's successes in the May number of *Vogue*, while Harper's *Bazar* contains a few pleasant paragraphs with the words, "Everybody is talking about the Cadman opera," and the *Munsey Magazine* prints a splendid photogravure of the composer in its May issue, among the "People in the Public Eye." The July or August American Magazine will have a clever story of the composer's career, all of which reflect a Metropolitan success.

A number of great artists are using solos from "Shanewis" at the spring festivals. Mme. Homer has just procured permission to sing the "Robin Woman's Song" at the Springfield Festival in October. The vocal and piano score of the opera is now on sale and is making its way everywhere.

Cadman's "Love Like the Dawn" has become so popular that it has been arranged as a duet and for mixed male and female voices.

Chicago Liked Casals

Instead of spending two months solely in Chicago, as inadvertently stated recently, Pablo Casals, the famous cellist, was concertizing continuously and extensively during his entire visit to this country. Judging from Chicago's eulogistic press notices, however, two months would hardly be adequate to satisfy the desire of its music lovers for such rare art as the famous cellist offered them during his visit there while on tour.

U. S. A. Music Training School

The annual demonstration recital of the U. S. A. Music Training School was held on Tuesday evening, May 28, at Corbin Hall, Fort Jay, Governor's Island, New York Harbor. The graduating class was made up as follows: Albert L. Casseday, Third Disciplinary Band; John S. Martin, Third Disciplinary Band; Franz Nierlich, Eightieth Field Artillery; Abraham M. Small, Twenty-first Infantry; Joseph F. Smolka, Thirtieth Infantry; Frank W. Truesdell, Fifteenth Cavalry.

Student Smolka, now on duty overseas, was graduated ahead of his class and assigned as band leader of the Thirtieth Infantry. On the Tuesday evening program each of the other graduates conducted the band of the school in a number arranged by himself. The arrangements were without exception excellently made and the young men showed that they were thoroughly familiar with the technic of band leading. Most effective was the arrangement of the "Rigoletto" quartet, made and directed by Student Martin. The evening opened with a capitol written "Processional March," composed by A. A. Clappé, principal of the school, and conducted by As-

sistant Principal W. C. White, as was the second number, variations on an old English air, "Early One Morning," in which each member of the graduating class played upon a saxophone, flute, clarinet, trumpet, trombone and baritone. The second part of the program began with piano solos by Percy Grainger, who has just been transferred from the fifteenth band of the Coast Artillery to the school as instructor. Mr. Grainger, who was greeted with tremendous applause, played the Irish tune from County Derry, which he has made familiar in his setting, and then the Chopin A flat polonaise. In answer to the insistent plaudits of the audience he added "Shepherd's Hey." Besides his solo work, he played with the band and orchestra throughout the evening. After Grainger's solos, the band resolved itself into an orchestra, and accompanied a male chorus in Dudley Buck's cantata, "Paul Revere's Ride." Assistant Principal White conducting this and the final number, Mendelssohn's "Fingal's Cave" overture. Another soloist was Private Morris Cutler, violinist, who played the Wieniawski A major polonaise.

The thoroughly efficient principal of the school is A. A. Clappé, and the quality of his work and that of his assistants is reflected in the uniform excellence of the program. The work is carried on under the auspices of the Institute of Musical Art, of the City of New York. Its trustees placed

ten two-year scholarships at the disposal of the War Department in 1911. Five scholarships were available October 14, 1911 and five more a year later, 1912; and so continuing yearly. A sixth student was admitted in 1916, and graduates this year, by reason of the excellence of his entrance examination papers. It is hoped to continue the work by selection of the best qualified Army bandmen each year to take the place of the graduating class. In this way there will always be ten or more Army students at the Institute of Musical Art.

Bispham's Patriotic Services

It is interesting to note the part which David Bispham, the well known baritone, has played in the recent Red Cross Drive. Besides numerous New York appearances, he was specially asked by the authorities to sing on the opening day at Washington, when Lord Reading, the British Ambassador, officiated. Before an enormous audience, Mr. Bispham led the singing of the British and American national anthems which opened the Drive and sang between the speeches of the distinguished orators, Lord Reading and General Bridges. Mr. Bispham's chosen solos on this occasion were Gounod's "Ring Out, Wild Bells," the stirring climax of which, "Ring in the Christ which is to be," seemed to peal across the continent in its call for assistance to carry on the work of mercy, and there were few who heard this who did not thrill at the intensity of these words of Tennyson. Mr. Bispham also sang Oley Speaks' "When the Boys Come Home" and again the power of this artist to get the meaning and dramatic import of the words as well as the words themselves into the hearts of the listeners created great enthusiasm, even between the verses of the song.

During the Red Cross week, Mr. Bispham appeared at various places, and finally on the closing night, Monday, May 27, he was heard in the 13th Regiment Armory in Brooklyn by a \$20,000 house.

At the recent National Patriotic Song Committee rally at the MacDowell Club, where Mr. and Mrs. E. H. Sothern

were among the principal guests, Mr. Bispham not only led the singing of national songs but spoke upon his favorite topic of the English language, saying that now more than ever it was necessary to insist upon English being well studied and well pronounced in song because of the increasing number of men in our armies who are not linguistically "to the manner born" and who are, many of them, learning the English language for the first time from the commands of their officers. Mr. Bispham emphasized the need of combating the disintegration of our language because of the influence of millions of foreigners from all parts of the world who, up to the present, have not been taught English in the schools that they may have attended and have only picked it up as well as they could from the streets. Mr. Bispham expressed the hope that a new era was approaching when the English language and its literature would be saved and safeguarded and the effort made to conserve at least the language of letters, despite whatever turn the popular tongue might inevitably take.

Mr. Bispham has been invited by the officers at Camp Upton and at the aviation field at Mineola, to sing again for the soldiers.

Mrs. MacDowell's Extensive Tour

Mrs. Edward MacDowell's bookings during the season of 1917-1918 took her over an extensive territory, as the following list shows:

August 28—Osteora, N. Y.; October 16—Truro, October 18—Halifax, October 19—New Glasgow, October 20—Wolfville, N. S., Canada; December 13—Ann Arbor, Mich.; December 18—Columbia University, New York City; December 21—Brooklyn Institute, Brooklyn; January 8—Philadelphia, January 22—Erie, January 23—Oil City, Pa.; January 29—Chicago, January 31—Cairo, Ill.; February 2—Omaha, Neb.; February 4—Lawrence, February 6, —Parsons, Kan.; February 8—Denver, Colo.; February 12—Hollywood, February 13—Hollywood, February 13—Palo Alto, February 17—Fresno, February 18—Piedmont, February 20—San Diego, February 23—Los Angeles, February 25—Sacramento, February 28—San Francisco, March 2—San Jose, Cal.; March 17—New Orleans, La.; March 22—Wilmington, March 26—Greensboro, N. C.; March 30—Chattanooga, Tenn.; April 3—Glens Falls, N. Y.; April 5—Richmond, Va.; April 9—Houghton, Mich.; April 12—Milwaukee, Wis.; April 16—Sedalia, Mo.; April 23—Tekamah, April 25—Cret, Neb.; May 2—Hot Springs, Ark.; May 7—Meridian, Miss.; May 11—Asheville, May 12—Hendersonville, N. C.; June 10—Chicago, June 12—Peoria, Ill.; June 25—Cincinnati, Ohio.

"Les deux Roses," by Hallett Gilberté

Carl Fischer has issued Hallett Gilberté's "The Two Roses," with French text, for both high and low voices. This song, so full of pathos, is most effective, having, as usual with the Gilberté songs, a playable and not difficult piano accompaniment, which augments the effect of the voice. It is a song for a real singer, with contrasting phrases.

Thelma Given's American Debut

Thelma Given, the young American violinist, who returned to her home country with her teacher, Leopold Auer, and her fellow pupil, Toscha Seidel, will make her debut in New York about the middle of October. Among her concert appearances next season will be a recital in Columbus, Ohio, her birthplace, under the management of Kate Lacey.

De Maclot for O. M. T. A.

Zelina de Maclot, the lyric coloratura soprano, lately returned to America from Italy, has been selected to sing at the Ohio Music Teachers' Convention in Cincinnati in June at both the afternoon and evening sessions. The latter will be with the Symphony Festival Orchestra under the leadership of Pier Tirindelli.

SUE HARVARD AIDS RED CROSS.

These snapshots, taken by the MUSICAL COURIER, show Sue Harvard, the soprano, singing Ward Stephens' new war song, "Have You Seen Him in France?" in aid of the Red Cross drive, on the steps of the New York Public Library, Wednesday afternoon, May 22.



MUSIC ON THE PACIFIC SLOPE

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San Francisco, Cal., May 27, 1918. }

The Paulist Choristers of Chicago, Father William J. Finn, C. S. P., conductor, gave a concert at the Exposition Auditorium on May 26. The program was of varied interest, calculated to suit all tastes, though personally I was disappointed that the boys did not offer some selections from Palestrina or other writers of the early ecclesiastical school. The only number on the program that approached this style was "All Breathing Life," a splendid fugue by Bach. Solos were sung by Hallet Dolan, soprano; William Hallisey, soprano; Joseph Walsh, soprano; Parnell Egan, tenor, and Frank M. Dunford, bass-cantante. The latter's work was particularly enjoyable, both because of the bigness of his personality and because of the beauty of his voice and his quiet and impressive interpretations. Some of the most interesting motets, a capella, that were sung by the choir were from the Russian school: "Cherubic Hymn," Gretchaninoff; "Judgment Day," Archangelsky, and "Alleluia," Rachmaninoff. Grieg's "Ave Maris Stella" was also exceedingly beautiful and was wonderfully well done.

The concert was well attended.

On its arrival here the choir was met at the station by a delegation of boy scouts and escorted to the city hall, where a reception was held by a committee headed by the mayor. The choir sang at mass on Sunday morning at Old St. Mary's. From here the choir goes to Palo Alto and then continues its tour of the States. It sang at every mission from San Diego to San Francisco. These missions, many of them now in ruins, were built over one hundred years ago by the church, when California was under Spanish rule. They are the most interesting monuments in America, and it must have been inspiring for these Chicago boys and men to visit them—still more inspiring for the few who were so fortunate as to hear them sing in these ideal and romantic surroundings.

The profits accruing from this tour are to be used for the benefit of war sufferers in Belgium and France.

A Talented Violinist

Lillian Swaye, a little girl with a big talent for the violin that is being carefully developed under the skilled guidance

of Giulio Minetti, was heard in recital, accompanied by Gyula Ormay, on Wednesday, May 22. She played a program that would have been worthy of any mature artist, and she played it, moreover, without a flaw. There were no errors or mistakes or uncertainties. Her poise was as admirable as it was extraordinary, and is no doubt due largely to the care that is being taken by her teacher to avoid any nervous exhaustion from frequent public appearances. The child has the appearance of blooming health and vigorous strength, and her work is all the more delightful and appealing on that account, and also because she seems thoroughly to enjoy it.

The program opened with Beethoven's sonata in F major, op. 24. This was followed by Kreisler's "Liebeslied," Bach's aria for the G string, "The Bee," Schubert, and the closing number was de Beriot's seventh concerto.

Too much cannot be said in praise of Miss Swaye's playing. Her tone is big and strong, her intonation excellent and her style of interpretation indicative of genuine musical talent, sincerity and feeling. She was enthusiastically received.

Mr. Ormay's accompaniments were, as usual, delightful. He understands the art of accompanying as it is rarely understood, subordinating himself always to the solo artist, yet offering always a perfect support and merging his tone and interpretation into that of the solo instrument.

This was a most enjoyable affair.

Pacific Musical Society Closes Season

The Pacific Musical Society closed its season with a most attractive program on May 22, the artists appearing being Charles Schilsky, violin; Albert Elkus, piano; Iole Pastori, soprano; Mrs. William Ritter, piano; H. B. Randall, clarinet; Nathan Firestone, viola, and Austin Mosher, accompanist.

Messrs. Schilsky and Elkus played Brahms' sonata in A major, and Saint-Saens' rondo capriccioso. Mr. Schilsky is a skilled violinist, but lacks warmth of personality. Mr. Elkus is one of San Francisco's most noted artists, and is in constant demand throughout this section of California. His playing is masterly. They were warmly received.

Mme. Pastori sang "The Birthday," Woodman; "Chanson Indoue," Bemberg; "Il Bacio," Ardit, displaying a voice of much beauty and an excellent vocal equipment.

Of especial interest because of its unusual nature was the trio in E flat major for clarinet, viola and piano by Mozart. It was delightfully played by H. B. Randall, first clarinetist with the Hertz orchestra; Nathan Firestone, viola, of the San Francisco Chamber Music Society, and Mrs. William Ritter, president of the Pacific Musical Society.

Tina Lerner in Vaudeville

Tina Lerner, the noted Russian pianist, is making the success in vaudeville that one would expect her to make on the regular concert stage. Her success (in vaudeville) is very much of a surprise to me, for I had not thought the average vaudeville audience up to her standard of art, and, needless to say, she would not descend to the standard of the public. However, I am glad to say that I was wrong. Miss Lerner was the most successful offering on the bill here last week at the Orpheum. She played Tschai-kowsky's "Valse de Concert" and Liszt's "Campanella," and the audience responded just as a two dollar audience would respond to such playing, and forced two or three encores at each performance, which for the "two a day" is certainly a triumph for high art.

On the same bill was Ruth Saint Denis, assisted by Margaret Loomis, in a series of pictorial and dramatic dances. Especially beautiful were "The Spirit of the Sea," the "Siamese Dance" and "From an Egyptian Frieze."

Also on the same bill is Lora Hoffman, who descends to Jazz stuff. The public would like her better if she did not.

Paul Tietjens in "A Kiss for Cinderella"

While at this show I felt a friendly pressure on my shoulder, and "Hello" said somebody, and "Hello" said I, and I looked up to find Paul Tietjens smiling down upon me. I shoved over and gave him a seat beside me, and we "chewed the rag" for the remainder of the performance, which was most of it, much to the annoyance, no doubt, of everybody within hearing.

Mr. Tietjens is here with the Maude Adams company in "A Kiss for Cinderella," to which he composed the incidental music, which is played under his direction. This play, as everybody knows, is one of Barrie's fairy fantasies, and it offered the composer a rare opportunity of making music both gay and appealing. Mr. Tietjens grasped this opportunity in a manner that a man of less talent would have found it impossible to do, and the result is altogether delightful. That which pleased me the best was the feeling that he had grasped not only the pathos of the thing and the beautiful imagery, but the humor as well. He seems to possess an endless fund of melody. This music adds much to the play and it is a pity that the critics of the daily press seem so engrossed in Miss Adams and Mr. Barrie, and in their silly effort to emulate the cleverness of these two, that they forget to do justice to Mr. Tietjens.

Schumann-Heink Welcomed

Schumann-Heink was here for the Red Cross drive on May 23, and sang a few numbers at the Municipal Audi-

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torium. She also sang at the station on arrival. It is needless to say that she was welcomed like a queen and that her efforts in behalf of the Red Cross were eminently successful. From here she goes to New York, and then back here again for a big song festival at Palo Alto on June 9.

Closing Recitals at Piano School

The Ada Clement Piano School gave a series of closing recitals of its pupils on May 23, 24 and 25. The classes were divided into first primary grade, second primary grade, first intermediate and second intermediate, each of which gave a recital. There were so many pupils that I cannot undertake to give the names. Nor can I undertake a criticism of their individual efforts. It is sufficient to say that the programs given were interesting and varied, and that the general excellence of the playing was commendable, while some of the children showed decided talent. Recitals by Miss Clement's more advanced pupils are to be given this week.

At the same studios a chamber music recital was given for the benefit of the Red Cross on May 26. The following artists were heard: Ada Clement, Constance Alexandre, Hother Wismer, Lajos Fenster and Maurice Amsterdam. Brahms' piano quintet, op. 26; Schumann's quartet, op. 47, and a group of French songs were given.

Hertz to Give Novelties

Alfred Hertz has returned from his Eastern trip and is actively engaged in signing up the members of his orchestra for next season. Among the novelties to be offered will be three Jewish poems, Ernest Bloch; symphony in E flat, George Enesco; "Une Nuit sur le Mont Chauve," Moussorgski; "Sadko," Rimsky-Korsakoff; "Procession Nocturnale," Henri Rabaud; "Baba Jaga," Liadow; "Sarabande," Roger-Ducasse, and Hadley's "Lucifer."

Notes

Rosa Relda Cailleau, noted soprano, has moved to her new residence-studio, 3107 Washington street, near Baker. Mme. Cailleau has also taken a studio in the Kohler & Chase Studio Building, which she will reserve for class work.

The Olympic Club gave a concert for the benefit of the Red Cross on May 21. Those appearing were George Stewart McManus, piano; Mrs. Clarence Eddy, soprano; Clarence Eddy at the piano; Clementine Curry, interpretative dancer, assisted by Herbert Riley, cello, and James R. Gallet, harp; Johanna Kristoff, soprano; Herbert Riley, cello; Antoine de Vally, tenor; Hother Wismer, violin, and George Sterling, reader.

From Los Angeles comes word that Gage Christopher has been singing Arthur A. Penn's beautiful song, "The Magic of Your Eyes." Mr. Christopher, who returned to Los Angeles last year after a successful season in the East, and who now has charge of the music at the First Methodist Church, Long Beach, sang the song at a recent choir concert and scored a decided hit with it.

Also from Los Angeles comes word of the success of "It's All Together and Over the Top," the new marching song by the noted contralto, Estelle Heartt Dreyfus. The first edition of 1,000 copies has just been used up and a new edition of 2,000 has been ordered. The song is being used at the war camps, and is proving popular. Mrs. Dreyfus is donating the profits from the sale of this piece to the Red Cross.

From Sacramento comes word of the notable success scored recently by Lois Patterson-Wessitsh in a concert given at the Clunie Theatre by the Schubert Club, under the auspices of the Rotary Club, for the benefit of the Red Cross. Mrs. Wessitsh sang the principal role in the "Stabat Mater," which was given by the Schubert Club, the other soloists being Hugh Williams, tenor; Lucy van der Mark, contralto, and Godfrey Price, bass. The work was directed by Edward Pease. Mrs. Wessitsh also sang a number of songs. She was accorded an enthusiastic welcome.

F. P.

ALICE GENTLE IN SEATTLE, WASH.

Soloist at Final Concert of Philharmonic Orchestra

The last concert of the season given by the Philharmonic Orchestra, with Alice Gentle, soprano, as soloist, proved another success for this organization. The orchestra has done good work this year, and its programs next year are looked forward to with keen interest and anticipation.

The Amphion Society, assisted by the Ladies' Musical Club Chorus and Lida Schirmer, soprano, of the University of Washington faculty, gave a most delightful and interesting concert in their second and last appearance of the season. Claude Madden deserves a great deal of praise and credit for the splendid work he has accomplished and for reaching such a high standard with these two bodies.

Tuesday, April 14, the Y. M. H. A. of Seattle gave a delightful concert to the boys at Camp Lewis. Those giving their services were Leonora Friedland, soprano; Thurza-Cawsey, coloratura soprano; Charles Stone Wilson, baritone, and Ernest Elwyn Fitzsimmons, violinist.

The advanced pupils of Mrs. Ora-Barkhuff were heard in recital May 23.

E. E. F.

GALLI-CURCI VISITS PORTLAND

In the spacious Heilig Theatre, on May 22, Steers & Coman presented Galli-Curci, "the woman with the wonder voice," and, needless to say, the distinguished artist won an ovation. The theatre was jammed to the doors. Four hundred additional seats were placed on the stage and hundreds of music lovers were turned away for lack of standing room. Among the works on the program were Giordani's "Caro mio ben," Sinding's "Sylvain," Massenet's "Crepuscule" and Meyerbeer's "Shadow Song," from "Dinorah," with flute accompaniment. Manuel Berenguer, flutist, and Horter Samuels, pianist, furnished excellent accompaniments. Musical Portland could not

keep house without the assistance of Steers & Coman, the pioneer managers.

The last of a series of eight lecture-recitals by Lucien E. Becker, organist, took place at Reed College on Tuesday evening, May 22, when the program was made up of compositions from the pens of Gordon Balch Nevin, R. Spaulding Stoughton, Ralph L. Baldwin, William Mason, H. T. Burleigh, Bainbridge Crist and John Hyatt Brewer, American composers. This splendid recital was open to the public.

At a recent meeting of the MacDowell Club, Mrs. H. C. Wortman delivered a lecture on "Japanese Art" and Jane Burns Albert, soprano, and Joseph P. Mulder, tenor, sang selections from Cadman's "Sayonara." Lulu Dahl Miller, contralto, and Jocelyn Burke, solo dancer, assisted. Mrs. Thomas Carrick Burke, president of the club, was at the piano.

J. R. O.

OAKLAND PROUD OF LITTLE THEATRE

Its Successes Notable—Red Cross Pageant—Mills College Activities—Young Composer Wins Prize—Mabel Riegelman Sings for W. S. S. Campaign

There are sixty-two little theatres in the United States, many of them being supported by communities one-quarter the size of Oakland. It therefore depends entirely upon the culture of the people themselves rather than upon the size of a city as to whether a little theatre shall be a lasting benefit; whether it shall be a permanent home, where local talent for acting, writing, dancing and singing may have expression apart from a commercial basis. The Little Art Theatre of Oakland, directed by Jane Edgerton, is succeeding better than many thought it would, a good deal of interest being centered on the fourth program, which commenced on Monday evening, May 21, and continued throughout the week, excluding Saturday. Four one act plays were presented in a really artistic manner by groups of well trained actors. "The Green Coat," by Alfred de Musset and Emile Augier, under the direction of Jane Edgerton, is an odd playlet of French artist life in which Joan London, daughter of the late Jack London, made her initial appearance with the Little Art Theatre players. "When We Forget," directed by Lella Grant, a visiting directress of wide experience with little theatres in the East, is an old fashioned story of a boy's neglect of his parents, in which Dr. Fred Batkin, a prominent Oakland clubman, took the comedy honors. "The Dryad," by Mary MacMillan, also directed by Miss Grant, is a study in contrasts and a very effective little sketch, Virginia Whitehead taking the title role. Mr. and Mrs. Arthur J. Owen, of Piedmont, gave a charming account of themselves in the society playlet. "The Villain," directed by Stanton Elliot and written by Georgia Earle. The music during the intervals was not the least part of the evening's enjoyment, for Eileen Murphy is an unusually gifted pianist and gained much applause for her interpretation of the following numbers: "Goliwogs' Cake Walk," Debussy; "Maiden's Wish," Chopin-Liszt; "The Wind," C. V. Alkan; "Caprice Espagnol," Moszkowski.

Red Cross Pageant

Probably the largest and certainly the most inspiring parade ever witnessed in Oakland was the Red Cross pageant of 10,000 women who marched through the city's business section on Saturday afternoon, May 18. The celebration has aptly been called "the melting pot of age, creed and nationality." Women who were girl workers of '61, Red Cross nurses of today, and the workers of tomorrow, who marched under banners of the Oakland schools, followed by the Ada Young Chapter of colored Red Cross women; women of hyphenated American Red Cross societies of the allied nations; companies of sailors and soldiers, followed by Shriners, boy scouts and costumed children from grammar and high schools. Dozens of flower decorated floats, one of them carrying the Lake-side Ladies' Band, and beflagged automobiles added color and variety to the scene. Several bands were in the parade, including the Firemen's Band and several school bands. For two hours all traffic on the main streets was at a standstill while the women in white marched past.

Mills College Activities

The annual concert for senior week at Mills College was given on Saturday evening, May 18, in Lissner Hall. Among the contributors to the program were Evelyn Sanderson, Gladys Small, Rhoda Safford, Willie May Spaulding, Barbara Lull, Elinor Klink, Dorothy Fyfe, Bernice Starrett, Lotta Harris, Gladys Halstead, Erma Daulton and Eleanor Lee. The concert was given under the direction of the College of Music, of which Edward F. Schneider is dean and instructor of piano. Voice instructors are Mrs. Henry M. Blanchard, Evelyn Stoppani; Mrs. L. V. Sweesy, director of public school music; Frederick McKendrie Biggerstaff, piano instructor, and Antonio de Grassi, instructor of violin.

Young Composer Wins Prize for Anthem

Lydia Roberts, young Oakland pianist, won the prize offered by Mills College for composition of the commencement anthem. It was sung very effectively by the Mills Chorus, directed by Mrs. Sweesy, at the graduation exercises on May 21. Miss Roberts also wrote a violin obligato to accompany the anthem, and this was played by her sister, Hortense Roberts. Another original composition that found much favor was the anthem by Dorothy Fyfe, entitled "For Thee, Dear Land," which was also given by the chorus, the young composer herself singing the solo.

Mabel Riegelman Sings for War Saving Stamp Campaign

Escorted by cadets and color guard of the Technical High School and with 200 school children joining in the patriotic choruses, Mabel Riegelman, the Oakland opera singer, who is here on a brief visit, was heard in song for the war saving stamp campaign, at noon on May 18, at the city hall plaza. Miss Riegelman sang the "Marseillaise," "The Star Spangled Banner" and an operatic

number, accompanied on the piano by Madeline Becker. Miss Riegelman has recently completed a successful season with the Chicago Opera Association, and not long ago sang before an audience of 20,000 at the New York Stadium.

Mothers' Day

Because of its special significance this year, Mothers' Day was observed in a more marked way than usual on Sunday, May 12, at the Municipal Auditorium theatre, when a special program of song and speeches was given under the auspices of the Merchants' Exchange. Piedmont Parlor, N. S. G. W. Band, with Herman Hulén directing, played several selections. Short speeches were contributed by Mayor John L. Davie, and Rev. Lloyd Thomas; songs by Mrs. Fred Laufer, Mrs. George Carter, and Edward Campbell; an original poem by Fred A. Campbell, and tableaux by courtesy of the Defenders' Club. The oration by J. H. McLafferty was entitled "Mother."

Municipal Band Park Concerts

The Oakland Municipal Band, under the direction of Paul Steindorff, is considered by many well qualified to judge the finest organization of its kind in central California, composed, as it is, of some of the best instrumentalists in the bay region. Each Sunday afternoon thousands of persons assemble in Lakeside Park to listen to the well balanced programs, the numbers being so varied as to suit all tastes, encores being frequent. Popular soloists are also engaged, the song numbers usually gaining an encore.

At the Studios

A piano recital was given by pupils of Daisy Deane Foster, at the de Fremery studio, May 11. Those taking part were as follows: Kenneth Rowley, Cora Barton, Isabella Miller Frost, Lucile Henken, Elizabeth Malloch, Genevieve Price, Evelyn Peterson, Lillian Jory, Margaret Gatter, Mildred McCormick, Celia Lamb, Dorothy Hamner, Wilma Hamman, Arvilla Bonner, Helen Learmont, Sybil Anderson, Katherine Stoney, Margaret Noyes, Dorothy Frost, Carol Rowley, Dorothy Derrick.

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AMPARITA FARRAR.

Two of the accompanying snapshots show Miss Farrar in front of the United States Hotel in Saratoga, N. Y. The third was taken during a hike in the Adirondacks and shows the young soprano resting on an old rail fence high up in the mountains. Miss Farrar returned to New York in time to participate in the big Red Cross Drive. On Tuesday evening, May 28, and Sunday afternoon, June 3, she sang at the home of Mrs. Cornelius Vanderbilt. She spent other days during the drive in the downtown district, where she was very successful in getting subscriptions.

sented Edith Woodward, soprano, and Marion Nicholson, violinist, assisted by Doris Osborne, pianist, in a recital at Ebell Hall, May 4.

Yeoman Carroll D. Smith, tenor, and Rupert H. Rooke, baritone, of U. S. Navy, sang at the First Presbyterian Church, on Sunday evening, May 12. At the conclusion of the evening services, Mr. Eddy, the popular organist of the church, always gives a welcome recital.

Forty-five minutes of music by the faculty and students of the Oakland Conservatory of Music, directed by Adolph Gregory, was given at the Boulevard Congregational Church, on Sunday evening, May 12.

Stella Margaret Jelica, the popular coloratura soprano, gave a special Mothers' Day program at Fort Scott on May 12. Mme. Jelica has given a number of concerts for the men at various Western camps and cantonments, singing for them at least twice a week.

On May 2 the Welsh Literary and Musical Society held its regular meeting and entertained the Welsh Society of San Francisco.

Women's Orchestra at Mare Island

The Y. W. C. A. Orchestra, under the direction of George T. Matthews, gave an enjoyable concert at the marine encampment, Mare Island, on Friday evening, May 10. The soloists were Eva Brown, trombone, and Consuelo de Laveaga, soprano. The orchestra was entertained at dinner on arrival at the encampment, and at the end of the program received congratulations upon their efficiency and musicianship from the song leader, Charles C. Dunn.

Notes

At the Sunday afternoon meeting, on May 19, of the Sons and Daughters of Washington, at Chabot Hall, the First Methodist Church choir gave several sacred and secular numbers. Dr. Francis J. van Horn was the speaker. It was announced that owing to "the call of the outside," these meetings in future will be held in the evening.

The regular Sunday afternoon concert by the Municipal Band, in Lakeside Park, under the direction of Paul Steindorff, attracted several thousand persons on May 19, when a very pleasing program was submitted. The soloist on this occasion was Jack Stewart, baritone.

Remodeling of the Macdonough Theatre is planned. Ackerman & Harris having taken over the lease. The main entrance is to be made on Broadway; inclines, instead of stairways, will be a feature, and many other up to date improvements are contemplated. The name is to be changed to the Hippodrome.

The Wednesday Morning Women's Choral Club sang for the marines at Mare Island on May 23. E. A. T.

GALLI-CURCI IN DENVER

Concludes Brilliant Artist Series—Philharmonic Orchestra's Progress a Source of Satisfaction—A Three Day Festival—Incidental Items

With the appearance here of Galli-Curci, Robert Slack's series of artist recitals for 1917-18 closed. It has been a brilliant and delightful season to Denver music lovers and a great success financially. Mr. Slack has had a long and varied experience with artists and their work and always seems able to pick box office winners. For next season he has secured Jascha Heifetz, Eugen Ysaye and Josef Hofmann.

Galli-Curci, of course, attracted a capacity audience to the Auditorium. Her accompanist, Homer Samuels, proved himself a delightful pianist. The diva looked like a picture of Jenny Lind, even to the rose over one ear and the quaint flounced and flowered frock. Utterly without ostentation, she gave her program and almost trebled it with encores. She sang her way into the admiration of listening thousands. Her art is an exquisite and gossamer thing, of inimitable purity, suavity and finesse.

Philharmonic Shows Progress

The Denver Philharmonic Orchestra's sixth concert occurred on Friday afternoon, May 17. Della Hoover, violinist, was soloist. She gave the Vieuxtemps concerto, No. 4, with bold, sure technique, good style and certainty of rhythm. The progress of the orchestra this season

has vastly pleased music lovers with civic pride. Under Mr. Tureman's baton the men have gained in poise and breadth. Denver certainly owes a debt of gratitude to him and to Mary Gorden Marsh, its manager. The consensus of opinion from musicians throughout the city is that its fourth concert, Reginald Werrenrath, soloist, was the most brilliant of the winter's series and one of the deeply satisfactory musical events of the season.

Treble Clef Club Event

For fund raising purposes, the Treble Clef Club gave a charming and successful concert May 17 in the Central Presbyterian Church. Many prominent local musicians participated, notably Mrs. Hughes, Mrs. Spaulding, Miss Nast, Mesars. Schweikher and Whipp. The Recreation Camp profited thereby.

A Three Day Festival

Greeley University held a three day May Music Festival, beginning May 11. J. C. Kendel, head of the music department, directed. A one act operetta, entitled "The Contest of Nations," was the first presentation. The drama (second night's offering) was a creation of Margaret Joy Keyes, a popular assistant in physical culture and dramatic expression at the Colorado Teachers' College. One hundred young women took part, won favorable comment and a capacity house. "Patience" was the opera chosen for the third evening. All receipts above cost were given to the Red Cross.

Incidental Items

St. Peter's Church gave a fund raising concert, participated in by the following musicians: Mmes. Brubaker, Chase, Osenbaugh, Crawshaw; Misses Waters, Duffy, Argall; Messrs. Ratterman, Hillman, Devine, Rowland, Murry, Kemp, Whyte, Gibbons, Giffens.

Mrs. Morris J. Krohn was booked to present Miss Sheflin, Mrs. Harry Berry, Charles Lindeman and George Wesen in recital, May 23, at the Knight-Campbell auditorium. These singers will be assisted by Aimee Peyser, violinist, and Misses Rae Peyser and Liebe Schwyder, accompanists.

Student concerts, commencement exercises and Red Cross musicales are the order of the day.

Cavallo resumes his park concerts in June, to Denver's delight.

A Red Cross benefit concert was booked for May 26, by the St. Francis de Sales choir, under the direction of Mrs. Halter and the Knights of Columbus.

The eleventh annual minstrel show of the Elks took place at Elks Hall, May 18. The "fun" was supplied by the following Elks: Barney Ford, Elmer van Bradt, R. Jefferson Hall, Floyd Miles, George Bradbury, June Moore, Frank Silver, Frank Miller, Fred Naylor, R. H. Desch, "Joanny" Mack, George Wright, F. A. Smith, M. D. Marlow, Max Haugspiel, and Joseph Butterworth.

The Abramowitz student-recitals deserve especial mention because of the high and unusual degree of stable technique and artistic judgment shown by participants. Striking features were the lovely prelude by a local composer, Dr. Dworzak; the playing of Lilian Rudolph, a young Russian violinist with heart gripping pathos and magnetism in her bow; and the singing of Floyd Spencer—a "real" vocal find—a young baritone, with a tenor range.

The Tuesday Musical Club has issued invitations for a musicale and reception, Tuesday evening, May 28, in the ballroom of the Brown Palace Hotel. L. A. R.

What Caplet Is Doing

A recent letter from Paris to the Boston Transcript notes that André Caplet, sometime conductor at the Boston Opera House, has been serving in the French army, first at Verdun and then at St. Quentin. More recently he has returned to Paris and composition. His newest pieces are five songs to various texts in which he writes more individually than of old and less in the manner of Debussy.

Sam Trimmer Engaged

The engagement is announced of Sam Trimmer, the pianist, to Gladys Pray, daughter of Mrs. J. Parker Pray, of Passaic, N. J. Mr. Trimmer is attached to the United States Medical Corps at Allentown, Pa., and also is playing in concerts for the Red Cross.

REVIEW OF NEW MUSIC

MUSIC TEACHERS' NATIONAL ASSOCIATION, HARTFORD, CONN.

"Studies in Musical Education, History and Esthetics," 12th Series, Papers and Proceedings of the M. T. N. A. at its Thirty-ninth Annual Meeting, New Orleans, December, 1917. The volume contains papers on "The Problems of the Music Teacher," by J. Lawrence Erb; "American Music," by various writers; "History of Music and Libraries," by Charles N. Boyd; various discussions; "Acoustics of Buildings," by F. R. Watson; "Public School Music," by various speakers and writers; "Community Music," "Swedish Folksong," by Frederick Holmberg; "Organ and Choral Music," by various authors; many discussions and business affairs. There are 248 pages of valuable reading matter in the book of interest to all who teach music or write about it. The book is uniform in size and binding with the preceding volumes.

OLIVER DITSON, COMPANY, BOSTON

"The School Credit Piano Course," for the systematic training of ears, fingers and mind in piano playing and musicianship; edited by Clarence S. Hamilton, John P. Marshall, Percy Goetschius, Will Earhart, William Arms Fisher. "The School Credit Piano Course," according to the preface, "consists of groups of lessons arranged in progressive order. Corresponding to the thirty-six weeks of the average school year, there are thirty-six lessons in each group, one for each week. . . . A young pupil is often discouraged at the outset by the ponderous instruction book which he must plod through endlessly, as it appears to him. The sight of a new piece, on the other hand, is often the signal for an outburst of enthusiasm. To provide for the latter desirable condition, the loose leaf system has been adopted in these lessons, by means of which new material in attractive form is constantly presented." The system appears to have everything a good system should have, and the names of the editors are of themselves sufficient guarantee of the soundness of its musical contents. According to this method, information is better given by questions than by merely telling. There is wisdom, too, in the principle "that it is better to start with a grade which is too easy than with one that is too difficult." No doubt many musical failures are caused by the impatience of the teacher, who cannot understand the young mind of a child and sets tasks far beyond its powers. This method is primarily good for poor teachers, but even the best teachers, as well as the best pupils, will be the better for a carefully planned system.

Victor Herbert

"The Call to Freedom," a patriotic ode for soprano solo and chorus of mixed voices, words by the composer. The work, which will require about fifteen minutes to perform, is far above the average patriotic composition which wartime usually prompts enthusiastic but poorly equipped musicians to write. This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States.

Niccolò Paganini

"Campanella," from Concerto II, Capriccio IX, in E major, transcribed by Albert Spaulding. The American violinist has touched up the standard compositions of Paganini with a discreet reserve. His object has evidently not been to show what a great musician Spaulding is, in that he is able to improve on Paganini, but rather to make these still vital and musical works a little more attractive, particularly in the accompaniments, to modern players and audiences. The edition is beautifully engraved and printed. The bowing and fingering indicated by the transcriber will prove of great help.

WILLIS MUSIC COMPANY, CINCINNATI

J. R. Morris

Four tone poems for the piano, "Autumn Fancies," "Entreaty," "Harvest Song," "Starlit Night." The poetic titles stand for poetic music which is easy to play by the average amateur and good pupil, well written and free from the platitudes of much popular music. "Harvest Song" and "Starlit Night" can be made effective enough for the larger dimensions of the concert room if so desired, though these charming little pieces are primarily home music.

CARL FISCHER, NEW YORK

Edmund Severn

Two compositions, "The Juggler," "Polish Dance," for violin and piano, written by a musician who has something to say, who knows how to say it in a musical way, and who thoroughly understands both instruments. These two works are capital concert pieces which cannot fail to rouse the public to enthusiasm. Their brilliancy and rhythmic animation make them sound more difficult than they really are, which is proof enough that the composer writes well for the violin.

HINDS, HAYDEN & ELDRIDGE, NEW YORK

William Lester

Four piano solos under the collective title of "At the Ballet." The pieces are: "Scene Orientale," "Dance Antique," "Valse Caprice," "Juanita." All these pieces are charming, because the melodies are easy and pleasing and none of the harmonies is far fetched or unduly harsh. Pupils cannot fail to like these short, moderately difficult and at times brilliant compositions, which are the work of a man who thoroughly understands the piano and knows how to write for it. His titles fit the styles of the music admirably. The Spanish "Juanita," for instance, needs no title whatever. No one could mistake it for anything but a Spanish dance.

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